

# THE MUSICAL TIMES

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## MR. GEAUSSENT'S CHOIR.

ST. JAMES'S HALL, WEDNESDAY EVENING, MAY 13.

MR. A. C. MACKENZIE'S DRAMATIC CANTATA,

### JASON

(A new Scena, written expressly for Mr. Lloyd, will be sung for the first time);

### PATRIOTIC HYMN

(First time of performance),

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## PETERBOROUGH CATHEDRAL.

### ORATORIO SERVICES

THURSDAY, JUNE 4.

At 2.45.—MENDELSSOHN'S ELIJAH.  
At 7.30.—MENDELSSOHN'S HYMN OF PRAISE AND SPOHR'S LAST JUDGMENT.

Principal Singers:—

MISS ANNA WILLIAMS.

MISS MARIAN MACKENZIE.

MR. KENNINGHAM (St. Paul's Cathedral).

MR. DUNKERTON (Lincoln Cathedral).

MR. THURLEY BEALE.

Leader, Mr. A. BURNETT.

Organists (DR. J. F. BRIDGE (Westminster Abbey).

(MR. C. HANCOCK (St. Martin's, Leicester).

Conductor, DR. H. KEETON.

## COLLEGE OF ORGANISTS.

Papers will be read at Neumeyer Hall, Hart Street, W.C., on Tuesdays, May 26 (Dr. C. W. Pearce), on "Teaching Harmony," and June 23 (Dr. E. J. Hopkins), on "Reminiscences and Recollections of a Musical Life."

The Midsummer Examination will be held on July 7 (Fellowship), July 8 and 9 (Associateship).

July 10, Presentation of Diplomas.

The Annual General Meeting will be held on TUESDAY, July 28. Full particulars will be duly announced.

E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

THE MUSICAL ARTISTS' SOCIETY affords to composers opportunity for the performance of their works. The last Concert of the Spring Series will take place on Saturday, June 6, at the Willis's Rooms, King Street, St. James's. Subscription, 10s. 6d.; single tickets, 5s., of the Hon. Sec., Alfred Gilbert, The Woodlands, 89, Maida Vale, W.

THE SOCIETY OF ARTS PRACTICAL EXAMINATION IN VOCAL AND INSTRUMENTAL MUSIC will be held in London, at the Society's House, in the week commencing June 8. Full particulars on application to

H. TRUEMAN WOOD, Secretary.

Society's House, Adelphi, London, W.C.

MR. HARRIS'S OPERATIC CONCERT COMPANY, Manchester.—Principals: Miss Madge Morgans, Miss Maud Yates, Mr. Kendal Thompson, Mr. J. W. Maltby, Mr. Fred. Gordon. Band and Chorus of 20 Performers. Open for Engagements. Also Vocalists, Concert Parties, and Bands of every description provided. For terms, &c., address, Mr. Harris, Musical Agency, 9, Albert Square, Manchester.

MR. JAMES PECK, who for a great many years was with the late Sacred Harmonic Society, solicits EMPLOYMENT as a STEWARD at CONCERTS, or in any capacity connected with musical matters, such as music copyist, &c. 35, Southampton Street, Strand, London, W.C.

THE LONDON VOCAL UNION (a Party of TEN VOICES, under the direction of Mr. Frederick Walker, and selected from the Choirs of Her Majesty's Chapel Royal, St. George's Chapel, Windsor, St. Paul's Cathedral, and Westminster Abbey), is open to ENGAGEMENTS for Concerts, Garden Parties, Soirées, Banquets. For terms, &c., address, Mr. F. Walker, 74, Caversham Road, N.W.

OXFORD, NEW COLLEGE.—CHORISTERS WANTED.—Trial of BOYS' VOICES on Friday, June 19. For particulars, apply to the Precentor, New College, Oxford.

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## WANTED, good SOLO BOY, for St. Marylebone

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## SOPRANO or MEZZO-SOPRANO WANTED.

for St. Matthias, Upper Tulse Hill, Brixton. Salary, £10. Apply to Rev. J. T. Gadsdon, 149, Elm Park, Brixton Hill.

## RUBERY HILL ASYLUM.—FEMALE AT-

TENDANT WANTED, who must possess a good SOPRANO or CONTRALTO voice, and be able to read music. Salary to commence at £12 per annum, and may increase to £28, with board, lodging, washing, and uniform. Applications, stating age and height (experience not necessary), to be made at once to the Medical Superintendent, Rubery Hill Asylum, near Bromsgrove, Worcestershire.

## SOPRANO.—A Lady wishes to sing in a Dissenting

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## A VOCALIST (Soprano) desires a Sunday EN-

GAGEMENT in a choir in town. References from Professors and Choirmasters. Address, Mrs. L'Estrange, 18, Eastbourne Terrace, W.

## PROFESSIONAL NOTICES.

## MISS VINNIE BEAUMONT (Soprano).

(Compass, A to C.)

For Oratorios, Classical and Ballad Concerts, and Organ Recitals, or Festival Services, address, Point House, Brigg, Lincolnshire, and 7, Bedford Place, Russell Square, London.

## MISS E. A. BLACKBURN (Soprano).

(Certificate R.A.M.)

For Oratorios, Concerts, &amp;c., 30, Woodview Terrace, Manningham, Yorks.

## MISS BLACKWELL (Soprano).

(Pupil of Madame Sainton-Dolby.)

Orchestral, Oratorio, Ballad Concerts, &amp;c., 4A, Sloane Square, S.W.

## MISS FRASER BRUNNER (Soprano).

For Oratorios, Operatic or Ballad Concerts, address, 44, Icknield St.; or Messrs. Rogers and Priestley's, Colmore Row, Birmingham.

## MISS JENNETTA FRAZIER (Soprano).

For Concerts, Italian Operatic Music, English Oratorios, Songs, Cantatas, &amp;c. Signor Martinengo, R.A.M., S.C.R., Wolverhampton.

## MISS FUSSELLE (Soprano).

Pupil of Madame Sainton-Dolby, and late her Assistant Professor; also Licentiate (Artist) of the Royal Academy of Music. For Concerts, Oratorios, &amp;c., address, 37, Harrington Square, N.W.

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48, Stanford Road, Kensington, W., and Montpelier, Bristol.

## MISS BESSIE HOLT, R.A.M. (Soprano).

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128, Shelton Terrace, Lower Broughton Road, Manchester.

## MISS FLORENCE MAJOR (Soprano).

(Pupil of Mr. W. H. Cummings, to whom reference is permitted.) For Oratorios, Concerts, &amp;c., address, 10, Eppingham Road, Lee, S.E.

## MRS. MASON (Soprano).

Oratorios, &amp;c., Coundon Street, Coventry.

## MISS NELLIE MOORE (Soprano).

Of the New Brighton Palace and Mr. Alex. Phipps' Concerts. For Concerts, Oratorios, &amp;c., address, 9, Belmont, Oxtou, Birkenhead.

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(Medalist for Singing, R.A.M.)

For Concerts, &amp;c., address, 19, Lloyd Square, London.

## MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios.

54, Duchess Road, Edgbaston, Birmingham.

## MADAME CLARA WEST (Soprano).

Beethoven Villa, King Edward Road, Hackney.

## MISS FLORENCE FOX (Mezzo-Soprano).

For Oratorios, Dinners, and Miscellaneous Concerts, Italian Operatic Music and English Ballads, address, 36, Talbot Road.

## MISS EDITH MAUDE (Mezzo-Soprano).

(Compass G to A.)

Is open to engagements for Concerts, Oratorios, &amp;c. Address, care of Miss Jackson, 12, Winchester Road, St. John's Wood.

## MISS ISABEL CHATTERTON (Contralto).

Orchestral, Oratorios, Ballad Concerts, 94, John Street, Thornhill Square, Barnsby, N.

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(Contralto; of St. James's Hall and London Concerts.) For Oratorio, Italian Operatic, and Ballad Concerts, At Homes, &amp;c., Seymour View, Old Trafford, Manchester; or, F. Allan Gould and Co., 102, New Bond Street, W.

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## MR. SINCLAIR DUNN (Scottish Tenor).

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## MR. HENRY COATES (Baritone).

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## MR. W. H. MONTGOMERY (Baritone).

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## MR. E. G. R. RICHARDS (Bass).

For Oratorios, Concerts, &amp;c., address, 1, Clifton Place, Newport, Mon.

## MISS VINNIE BEAUMONT (Soprano).

Engaged: April 7, Blyth ("Messiah"); 8, Durham (Miscellaneous); 10, Alford ("Rose Maiden"); 14, Sheffield (Miscellaneous); 16, Hull (ditto); 21, Whitby ("Creation"); 27, Market Rasen ("King René's Daughter"); 29, Hadleigh ("Judas"); 30, ditto (Van Bree's "St. Cecilia"); May 6, 7, and 8, Carmarthen and neighbourhood. Others pending. Address, Point House, Brigg, Lincolnshire.

## MADAME LAURA SMART (Soprano) requests

that all communications respecting Oratorio, Operatic or Ballad Concerts, be addressed, 50, Church Street, Liverpool.

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## MISS MARY BELVAL (Contralto) has removed

from 7, Cavendish Place, W., to "Bonwicks," The Downs, Wimbledon.

## MR. W. A. FROST (Alto), of St. Paul's Cathedral,

is open to ENGAGEMENTS for Oratorio in Churches and Concert-rooms; also for Ballads, Glees, or Pianoforte Solos at Concerts, Banquets, &amp;c. For terms (also for Quartet Party), address, 16, Amwell Street, E.C.

## MR. HOLBERRY HAGYARD (Tenor) requests

that all communications respecting engagements (either single or for Concert Party) be addressed to Trinity College, Cambridge.

## MR. PERCY PALMER (Tenor) requests that all

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## MR. HECTOR McBRYDE (Tenor), of the St.

James's Hall, London, and Scotch Concerts. For Oratorios, Ballad Concerts, Church Festivals, &amp;c. Engaged: May 1, Salindge (Ballads); 2, City (Ballads); 4, Folkestone (Ballads); 7, Ashford ("Christ and His Soldiers"); 21, Bank Holiday, Folkestone (Ballads); 29, Tunbridge ("Creation"). Communications, address, Newtown, Ashford, Kent.

## MR. ARTHUR THOMPSON begs to announce

that he has REMOVED from 39, Woodstock Road, Finsbury Park, to 81, Brecknock Road, N.

## MR. ERNEST A. WILLIAMS (Bass), of Crystal

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COUNTERPOINT.—H. J. Stark, Mus.B., James Higgs, Mus.B., C. W. Pearce, Mus.D.

FORM AND ORCHESTRATION.—E. H. Turpin, L.Mus., T.C.L.  
MUSICAL ACOUSTICS (University Lectures).—W. H. Stone, M.A., M.B., F.R.C.P.

PIANOFORTE.—Sir Julius Benedict, Bradbury Turner, Mus.B., Miss Alma Sanders, F. G. Cole, L.Mus., T.C.L., G. E. Bambridge, Baron Orczy.

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**THE MUSICAL TIMES  
AND SINGING-CLASS CIRCULAR.**

MAY 1, 1885.

**THE EDUCATIONAL VALUE OF DANCE  
MUSIC.**

LITTLE excuse is needed for choosing such an apparently frivolous topic for discussion in the columns of THE MUSICAL TIMES after the recent action of the Aberdeen Presbytery. The subject of dancing has been elevated into public notice, and may figure among the themes of debate at future Social Science Congresses. The whole speech of the divine who moved the "deliverance" was calculated to awaken Homeric laughter in the breasts of those who see in dancing nothing but a healthy and harmless recreation, but there was one passage in which he surpassed himself by the vivid picture drawn of the evils which attend the spread of "balls, dancing parties, and promiscuous gatherings of people of both sexes for indulging in springs and flings and artistic circles and close-bosomed whirlings." Let it be clearly understood, however, before we go any further, that it is not our intention to discuss the morals of the ballet, or to weigh the *pros* and *cons* that should determine the choice of dancing as a profession. We have not the knowledge or experience requisite for the achievement of such a task, and even if we had, the warning to be drawn from the stormy results of Mr. Burnand's ill-starred polemics would certainly deter us from an enterprise only too sure to rekindle the *odium theatricum* he has so rudely awakened. No, we have no aim save the offering of a few discursive remarks on the music of the ball-room, old and new, and the educational influence it is capable of exerting on the embryonic artistic instincts of the dancing British public. It would not be difficult to account for the present characteristics of dancing and dance music in England on the strictest principles of the doctrine of Evolution. They have been developed by their environment and re-act upon that environment. Our national reserve, the dislike we Englishmen entertain for anything that is emotional and impassioned in gesture, the invariable practice of hosts and hostesses of asking at least once and half as many guests as their rooms can conveniently hold, and the imperfect sense of rhythm possessed by the majority of English gentlefolk, have combined to develop a school of English dance music of which the prevailing characteristics are a mawkish monotony, a cloying sweetness, a religious avoidance of anything approaching syncopation, freshness, or piquancy of rhythm, in fine, a steady adherence to the smooth levels of the flattest insipidity. The music of the ball-room and the concert-hall, on the one hand, and that of our churches, on the other, seem to have changed places. Our waltzes and ballads are as sad and serious as hymns, and our hymn-tunes far more lively than our waltzes. We are well aware of the gravity of some of these charges and of the indignation they will excite in the minds of many young ladies. But we are prepared to substantiate them. We have accused our well-bred fellow-countrymen and women of a defective sense of rhythm, and in proof thereof we have only to point to their constant habit of waltzing to a polka, or to the *naïve* request made by so many young ladies, if they find the music rather too fast, "Shall we dance half-time?"—a fallacy very properly exploded by Mr. Gurney in a paper in the *Nineteenth Century* some years back; and lastly, to the fact that many dancers, whose step and smoothness are irreproachable, only keep time with the music when it happens to coincide

with their own habitual *tempo*. These criticisms, however, are fortunately not applicable to all strata of society. A far truer sense of rhythm and capacity for keeping time are displayed by Lancashire mill-hands dancing in the street to a barrel-organ than by our *jeunesse dorée* in the drawing-rooms of May-fair. A Kerry peasant, whose idea of vocal and instrumental music is barbarous in the extreme, will yet beat out with his clumsy brogues every note of a quick jig-tune with the most perfect accuracy. And the same remark applies to English clog-dancers. Now, there is nothing in the fashionable dance music of the day to educate the ear or sense of rhythm—to our mind, one of the chief functions of dance music. It is impossible to get out of step with a tune when the stress falls with unfailing regularity on the strong beat. On the other hand, we hold that there is a certain charm in surmounting any little rhythmical difficulty caused by the introduction of syncopation, or by the antagonism of the beats, or by any of the methods which lend variety and freshness to the monotony of the waltz *tempo*. But these are the identical qualities which are tabooed and condemned in our ballroom music. Only the other day, on hearing, to our great delight, sandwiched between a layer of sickly modern waltzes, an old favourite by Strauss, we accosted the musician in the interval and congratulated him on his hardihood. "Well," he replied, "if ever I do get the chance of playing Strauss's waltzes, the time seems to go twice as quick. But it's as likely as not that if I begin to play one, somebody comes up and says, 'For goodness' sake don't play that jumpy thing,' and I have to stop." In these days, when Strauss is a drug in the market—we use the name Strauss generically—and has been dethroned, in England, at least, from his well-merited pre-eminence by the writers of what we may call the Pomatum school, it may not be out of place to remind our readers of the estimate formed of his services by a great and fastidious critic, whose competence to judge of matters relating to rhythm will not be questioned.

Berlioz—for we refer to him—in the course of one of his brilliant letters from Vienna, gives a most interesting picture of the balls at the Salle des Redoutes, where he spent "whole nights watching thousands of incomparable waltzers whirling about. . . . And then there is Strauss conducting his fine orchestra; and when the new waltzes he writes expressly for each fashionable ball turn out successful, the dancers stop to applaud him, the ladies approach the platform and throw him bouquets. . . . This is only fair, for Strauss is an artist. The influence he has already exercised over musical feeling throughout Europe in introducing cross rhythms into waltzes is not sufficiently appreciated. If, out of Germany, the public at large can be induced to understand the singular charm frequently resulting from the opposition and superposition of contrary rhythms, it will be owing to Strauss. Beethoven's marvels in this style are too far above them, and act only upon exceptional audiences; Strauss has addressed himself to the masses, and his numerous imitators have been forced, whilst imitating, to second him." Berlioz has perhaps slightly exaggerated the magnitude of the services rendered by Strauss in the cause of "the emancipation of rhythm"; but many other eminent musicians have felt, and still feel, the fascination of these charming and piquant waltzes, which, as compositions, rank immeasurably above the great mass of those in vogue at the present day. We have the greatest sympathy for a friend of ours, who once gave vent to his feelings thus, "You know, I consider the 'Blue Danube' such an important thing that unless I've got a first-rate partner whom I

know very well, I'd rather not dance it at all." But we fear there are very few enthusiasts who approach the matter in so reverential a spirit as this gentleman. The fact remains, however, that our modern English ballroom music is but sorry stuff, thin in construction, wearisome by its monotony, and destitute of any rhythmic variety. The conclusion to be drawn from this is not flattering to native talent, for the same countries that have given to the world the greatest composers and executants have produced the finest dance music. We cannot resist the temptation here of uttering a protest against the practice of getting dance music composed "expressly for the purpose" on the occasion of the revival of famous plays, when music already exists which has stood the test of time, or which bears the unmistakable impress of genius. Are there no stately minuets which might have been laid under requisition to accompany the dancers in the ballroom scene in "Romeo and Juliet"? Apparently not, if we are to judge from a recent performance at the Lyceum. And though Berlioz and Gounod and Raff, to mention no others, have written brilliantly on this theme, no shred of their works was vouchsafed us. No, but in contrast with the pity and horror of this most moving tragedy, we must needs have a tawdry waltz with an Italian title, and breathing about as much Italian air as may be found in the tunnels of the Underground Railway. This blunder, perhaps the worst blot on a really interesting revival, was all the more remarkable as it was in contrast with the archaeological spirit which marked the rest of the mounting. It is a blunder, however, which was repeated, though in a less exasperating form, in the production of "As you Like it" at the St. James's Theatre.

But to revert to the main question—the educational function of dance music. We have no desire to condemn it wholesale. On the contrary, we yield to no one in the enjoyment of a good waltz. Only we believe that, without making it a bit less attractive, writers of dance music could do valuable service in educating the ear and sense of rhythm of their patrons and patronesses if they would more often forsake the grooves into which they have fallen. Popular and clever writers may take liberties, and the success which has attended a really spirited waltz like "Estudiantina" is a hopeful sign. In the same way, we welcome the introduction of any unusual harmonies like those employed by the Herrn Delbrück. Such refreshing innovations assist in the work of emancipation alluded to above. For let no one minimise or attempt to underrate the value of such stepping-stones in music or in any other art. They are inevitable and indispensable, and peculiarly so in a race of our temperament, which in quickness and diversity of emotional sensibility is behind the French and Italians. We English are slow to accept artistic facts, but very tenacious of them once apprehended, perhaps too tenacious. An artist of established reputation can take liberties with an English audience which would be impossible elsewhere. In Italy a singer may be hissed in one act of an opera and applauded vehemently in another on the same night. We have not the same æsthetic elasticity, and apply more unyielding canons. If our premises be granted—that the musical education of the people should be gradual and come from below—the value of these minor branches of the art, dance music and operetta, will not be denied. And to prove that familiarity with these branches need not necessarily contaminate, we have only to point to the numerous instances of great artists who have risen from these lower levels, and, while shaking themselves free of the slough of former phases of professional existence, have gained in catholicity of expression from the very comprehensiveness

of their experience. Out of a host of instances we will take only a couple. Materna, the famous German dramatic singer, was a popular Viennese favourite in comic operetta in 1867, on the authority of Mr. Beatty-Kingston. And, to come down to an entirely contemporary date, the charming and sympathetic actress who has lately won the hearts of all who saw her in the "Maitre de Forges" and "Frou-Frou," Madame Jane Hading, was, but a few years back, a moderately successful performer in *opéra-bouffe*.<sup>\*</sup> So far, however, from having suffered from such antecedents, they have only lent her lightness and versatility, and her musical training has enabled her to sing tunefully and in good taste such songs as may occasionally fall to her lot. Verily, everything is good in art to those who are gifted with discrimination and a sense of proportion. That sense of proportion seems to be sadly out of gear when we encounter disguised hymn-tunes in the ballroom, and undisguised popular songs in religious processions. People will go on dancing, in spite of the fulminations of the Presbytery of Aberdeen, for the desire "to throw a loose leg," as the Irish say, is ingrained in human nature. But if we cannot improve our home-manufactured dance music, let us put our pride in our pocket and import more freely from abroad, unless such a course is rendered impossible by the inauguration of a policy of musical protection, which we are almost inclined to believe would find favour in the sight of some of our native artists.

## OBSERVATIONS ON MUSIC IN AMERICA

By JOSEPH BENNETT.

## III.—ORCHESTRAL AND CHORAL MUSIC.

SUCH remarks as I have to offer upon orchestral music in America must be taken in connection with a peculiar feature indicated in my preliminary article. I there pointed out that American orchestras are almost exclusively composed of imported players, under conductors many of whom are aliens, or, at least, of foreign origin. Let me assure my American friends that I am not referring to this in tones of reproach, from the merest suspicion of which, by the way, the tenour of my prefatory observations should be a protection. The fact that American orchestral music is in the hands of foreigners cannot possibly be ignored here, because it properly determines the scope and nature of what I have to say. To treat that music as native in origin, and, therefore, as indicating American powers and possibilities, would manifestly be absurd. It is simply a German article transferred from the Fatherland to the New World, and it occupies my attention of right only as it presents a model to, and exerts an influence upon, the American people.

To speak of orchestral music in America is at once to discuss the position and work of Mr. Theodore Thomas, who towers like Saul the son of Kish, a head and shoulders above all his fellows. The standing of Mr. Thomas among his adopted countrymen is almost unique in itself, and quite unique as regards the wide range of his action and influence. Perhaps the nearest approach to it, on a much smaller scale, is that of Mr. Charles Hallé in our northern and north-western counties. Even as Mr. Hallé dominates almost absolutely the higher manifestations of music in the region of his efforts, so Mr. Theodore Thomas rules in the chief cities of the Northern and Western States. Making New York

the centre and principal seat of his labours, he from time to time organises vast tours, extending over thousands of miles; his visit to each city being rightly regarded as the chief musical event of the local year. No artistic man in the land exerts a wider or more powerful influence. He sets the standard of orchestral excellence throughout the Union, and employs all his talent and prestige so to raise public taste as that it shall reach the level of classic art. The instrument with which he chiefly works to this end is an orchestra composed, I believe, exclusively of Germans. Over its members Mr. Thomas exercises absolute control, and he has, beyond doubt, succeeded in making them the creatures of his will in all that concerns their artistic labours. Much care and judgment must have been exercised in choosing these performers—the more, if only the materials ready to hand in America are drawn upon. With regard to the point in question, I omitted to gather information, but, looking at the high average of excellence, the chances are that Mr. Thomas obtains his most important artists from Europe. In any case, his *baton* rules an orchestra of which the best conductor in the world might be proud. I do not say that it is faultless; or that, on all points, it will bear comparison with similar bodies in the Old World. The wind instrument players are not of equal merit; the first flute, for example, being conspicuous for tone and skill, while the first oboe offers, in each respect, matter for criticism. Again, the violins sound thin and poor by comparison with the fine, sonorous "strings" of our best English orchestras. Defects such as these, however, are dwarfed when placed in the same field of view with an admirable *ensemble*. Mr. Thomas's orchestra plays with one mind and one soul. It does not suggest so much a congregation of units as one unit only, with no possibility of interdivergence. The motto of the body might be that of the United States, "*E pluribus unum*." This invaluable quality of oneness is, as every amateur knows, the proof of a perfect orchestra, and to secure it every good conductor tries his best as far as opportunities allow. When Habeneck presided over the unrivalled band of the Conservatoire Concerts in Paris, he rehearsed every section separately—taking the first violins, for instance, and, on encountering a doubtful passage, causing it to be played by each man in succession, till the proper rendering had been individually mastered. I do not know that Mr. Thomas takes such microscopic pains as did the famous Parisian chef d'orchestre, but, by some means or other, he secures an almost equally good result. There are no two ideas or two methods in his band. Only one idea or one method prevails, and that is the idea or the method of Mr. Thomas himself. His men are machines *plus* the intelligence which enables them to understand the will of their chief. On one occasion, in New York, I had an opportunity of seeing Mr. Thomas at work with his orchestra. Let me here premise that it is the custom among our kinsmen to hold what are called "public rehearsals," in the fashion adopted at the Handel Festivals, and the chief provincial gatherings amongst ourselves. These are really performances under another name, though the conductor has the right to make corrections and actually to "rehearse" if he think proper. It is not to an occasion of this kind that I now refer. The doors of Steinway Hall were very jealously guarded, indeed, when they opened, with ready courtesy, to the English stranger, who found himself alone in the auditorium. Among the works in preparation for a forthcoming Concert was Beethoven's Seventh Symphony, the rehearsal of which enabled me to form a tolerably accurate opinion of the conductor's method, and not only of that but of his thoroughness. The

<sup>\*</sup> And who, since the above was written, has met with the characteristic reward of having her method burlesqued at the "Gaiety." Madame Hading ought to feel highly flattered at being thus subjected by Mr. Burnand to the same treatment as Shakspeare.

Symphony in A major was, of course, perfectly familiar to the executants, who could have played no small part of it with closed eyes. Yet Mr. Thomas rehearsed the well-known movements as carefully as though none of them had ever been heard before; devoting attention to the faintest shade of nuance and the execution of the most trifling *appoggiatura*, not less than to those broader features which an audience would be likely to note. Herein was revealed the secret of the Thomas orchestra. Among the many definitions of genius is one describing it as "the faculty of taking pains." Accepting this, I may say with perfect truth that genius has built up the success of the organisation under notice. I was struck with another feature—the perfect discipline of the orchestra. Every man gave patient attention to his work, permitting no distraction, and showing no restiveness as passages were tried again and again. Germans, perhaps, are specially amenable to discipline. They go through military service, in which, for three years, they are taught, with exceeding authority, that they must have no will of their own. Moreover, when a nation is carefully policed by a paternal government for generations, its habits of obedience ripen almost into an instinct. The Englishman, on the other hand, not having a paternal government and not being forced to attend a national disciplinary school, is apt to assert his personal liberty at inconvenient moments, and to show a want of respect for the office of his superiors. Readers of musical literature are familiar with stories about the unruliness of English orchestras—how they saddened Spohr, and brought tears of vexation into Mendelssohn's eyes. They are better now, it is true, thanks to the firmness with which the late Sir Michael Costa grappled with and suppressed a formidable evil. Mr. Thomas's manner with his orchestra reminded me somewhat of Sir Michael's. There was the same quiet firmness, and the same impression of devotion to the work in hand. Hence the rehearsal—a long one—proceeded in the most orderly fashion to its close. But when the word of dismissal had been uttered, Mr. Thomas's well disciplined men resembled a lot of boys let loose from school. The noise of their tongues, and the quickness of their dispersal showed how great had been the demand upon time and patience. I attended the Philharmonic Concert for which the rehearsal above spoken of was a preparation, and found the Hall crowded with a brilliant audience who seemed to take a considerable degree of interest in the music presented. I am distinctly one of those who entertain a poor opinion of the classical taste of New Yorkers as regards the "divine" art. In such a mass of human beings, however, there must be a percentage of cultured amateurs, and the Philharmonic Concerts appear to enjoy the patronage of such persons in full measure. Madame Fursch-Madier was the vocalist, and the entire performance ranked as high as anything we have in Europe.

In this connection I desire to touch upon a fact well worthy of comment. Mr. Thomas's programmes, though distinguished by a large number of classical selections, contain also what English amateurs would regard as an unusual proportion of works belonging to the ultra-modern school, such as the compositions of Wagner, Liszt, and their compeers. I do not know if these works represent the eminent conductor's personal taste. He has probably drilled himself into the position of an eclectic, and is equally happy whether, on the side of Paul, pleading with the Gentiles, or, on the side of Peter, arguing with the Jews. One fact is pretty clear—Mr. Thomas would not devote so much attention to modern works if his public had not a special ear for them. The supply is so profuse that I am bound to believe in a

demand. According to the predilections of him who observes the fact in question will be the conclusion drawn from it. Some will at once argue that American taste for the ultra-romantic and sensational school proves advanced culture. This was the line conspicuously taken by a New York critic during my stay in the Empire City. Mendelssohn's "St. Paul" had just been performed, under circumstances presently to be stated, and, I am sorry to say, the gentleman in question heard that oratorio with anything but admiration and pleasure. He wrote about it bitterly, and, if I may be permitted to say so, with as little regard for his own critical reputation as respect for an illustrious composer. To him "St. Paul" was dull and antiquated. "It might do," he remarked, "for the thousands who flock to the Albert Hall, in London, but cannot pass with a public so enlightened as that of New York"—the public who furiously applaud Liszt's *Symphonic Poems*, and such pieces as Wagner's *Valkyrie Ride*. Here we have one view of the case. For my own part, I should present quite another, and say that the partiality of the American public for sensational music shows the state of mind that precedes rather than follows culture. The young child prefers colour to form, and turns its eyes instinctively towards anything that glitters. The boy loves romantic and blood-curdling stories, without a thought for any question of art in their telling. It is only the trained and experienced man that goes behind mere outward manifestations and appeals to the nerve-centres, and is dissatisfied if he find nothing there. The purely sensuous effects which distinguish much ultra-romantic music, so far from being art itself, are scarcely essential adjuncts. Art, in its highest form—as we have it, for example, in Mozart's "Jupiter" Symphony and in the orchestral movements of Beethoven's Ninth—stands wholly separate from such effects. Instead, therefore, of arguing an "advanced" taste from partiality for the ultra-romantic, I should arrive at a conclusion exactly opposite, and say that it signifies an elementary condition of musical life—"pleased with a rattle, tickled with a straw."

I have referred to a performance of "St. Paul," given, let me now add, by the New York Oratorio Society, under the direction of the late Dr. Damrosch, at a time when that ill-fated gentleman was struggling with the very arduous duties of his position as *chef d'orchestre* at the German opera. It is necessary to have in mind the strain to which Dr. Damrosch subjected himself, because this may account for features in the performance which a conductor, under circumstance of greater leisure, would have guarded against. The Concert in question was the only important orchestral and choral display I had an opportunity of witnessing in the Northern States—unless I except a small part of Dvorák's "Stabat Mater," given in my hearing by the orchestra and chorus of Mr. Theodore Thomas. Happily, the New York Oratorio Society may be taken as a fairly representative body, filling a position akin to that of our own Sacred Harmonic Society or the Society connected with the Albert Hall. In this conclusion I am strengthened by a New York critic who said, referring to the presentation of "St. Paul": "The chorus of the Society is still by far the most efficient in New York." This writer further remarked: "It gives forth a splendid volume of tone; its members are perfectly responsive to Dr. Damrosch's *bâton*, and their attack, general precision, and shading, last evening, did them infinite credit." I am reluctantly compelled to join issue here with my Transatlantic brother. In my opinion, the choral performance of "St. Paul," though it might have been the best New



York could furnish, was a very poor and inadequate display indeed. The singers made an imposing appearance, so numerous were they, but the tone they produced was by no means in proportion, and I fear that a strict chorus-master would reject no small percentage of them as dummies or incompetent. Their work was done, moreover, in a limp and invertebrate manner, with a weak "attack," and little heart. The reader will understand that I am judging from one hearing. It may have been that "St. Paul" did not excite their enthusiasm, and was approached languidly. *Apropos*, the critic last quoted said: "Regarded in its entirety, 'St. Paul' is rather a solemn work to be chosen as the attraction of a Concert. Its sustained pathos and gravity, and the comparative simplicity of its dramatic passages cause it to appear monotonous in comparison with the lovely variety of music in 'The Creation' and the powerful strains of 'The Messiah.'" Without stopping to marvel at this opinion, let me take it as another indication of the feeling which Young Germany has fostered in America against Mendelssohn, whom it is the fashion to decry, à la Wagner, as a drawing-room composer. Perhaps Dr. Damosch's chorus shared this sentiment. I know not, but I do know that scant justice was done to "St. Paul." The orchestra, though containing some good players, lacked the important qualifications which give distinction to that presided over by Mr. Theodore Thomas. It was rough, and deficient in both delicacy and precision. All the solo vocalists were American, though the names of two—Heinrich and Toedt—proclaimed a Teutonic origin. Mr. Heinrich sang well, but the others would, in England, stand little chance of appearing at a first-class Concert. Concerning Dr. Damosch as a conductor, I speak in full view of the adage, "De mortuis," &c. He struck me as a man of peculiarly nervous organisation, and, on that account, perhaps, unable to preserve the calm *coup d'œil* so essential to the perfect control of a large and half-disciplined body.

I much regret that no opportunity was afforded me of hearing the famous Handel and Haydn Society of Boston—a body which, according to information I readily credit, preserves in America the true traditions of oratorio, and keeps its performance at a proper standard. I can believe anything good of the cultured metropolis of New England. An Englishman, by the way, is hardly able to avoid this form of faith. In Boston he sees so much reminding him of his own land—so marked an illustration of the Greater Britain which reproduces all the world over the Britain called Great, that he cannot refuse his sympathy. Besides the Handel and Haydn Society, Boston is the home of several musical "clubs," as our cousin calls societies, preserving an old English word in a sense we have almost lost. I was permitted to attend the rehearsals of two of these associations, namely, the Boylston Club, a body of mixed voices, conducted by Mr. Osgood, and the Apollo Club (male voices). The singing of the Boylston Club gave me much satisfaction, but I was not at all surprised by its excellence after observing the manner and method of Mr. Osgood, who seemed to me the ideal of a chorus-master, firm in his requirements, gentle in enforcing them, able to indicate clearly what he wanted by speech and song, and painstaking enough not to leave off till he had got it. Mr. Osgood met the ladies of the club some time before the gentlemen were required, and rehearsed with them several pieces for female voices only. The effect was charming, the tone being fresh and pure, and the execution of each work marked by the unity and refinement, as well as accuracy, upon which the Director, in his quiet but uncompromising way, lost no opportunity

of insisting. Not less admirable was the effect of mixed voices, and I can readily believe that the practices of the Boylston Club are accounted by its members amongst their most valuable means of musical grace. As a stranger I was delighted with the abundant evidence they afforded of refinement and culture.

The Apollo Club, if I may be permitted to judge upon very slight acquaintance, scarcely equals the Boylston in the niceties of executive art. The singing on the night of my attendance was a little rough; nevertheless the effects produced were often very fine, thanks to the good voices of the members and the enthusiasm they brought to their work. Some of the second basses were magnificent in depth and volume. This, indeed, appeared the best section of a choir which, taken for all in all, reminded me of a first-rate Yorkshire chorus more than any body of voices I met with in America. Could the singers of Leeds or Bradford have heard the Boston Apollos, there would have been instant fraternisation on the basis of full musical brotherhood. The capital of New England boasts two other clubs—the Orchestral and the St. Cecilia. With neither of these had I an opportunity of making acquaintance during my brief stay in the city; but as regards the St. Cecilia, I learn, at second hand, that they do not tolerate amongst themselves an absolute and complete refinement. A witness against them in this respect is the specially-prepared English libretto of Mendelssohn's "Wedding of Camacho," not long ago performed. It abounds in Americanisms, such as "She has gone back on him," but the synopsis contains some of the richest examples of a novel style. Here are a few choice extracts:—

"He tells *Camacho* that *Basilio* has inherited a fortune, and that *Carrasco* is going to marry *Quiteria* to *Basilio* after all, because of his greater wealth. This falls through."

"He gets them all out in the night to the wild cave of Montesinos, out of which *Basilio* bawls sepulchral warnings to *Camacho* to let *Quiteria* alone. This does not work either."

"When the marriage is just going to be performed, he has *Basilio* commit suicide with a slip dagger. Shocked at the scene, the men let *Quiteria* be married to the dying man, intending to marry her over again when he shall stop breathing. *Basilio* jumps up all right. The Alcalde, from a bribe, and old Don Quixote, from chivalry, uphold the marriage. *Camacho* hath no stomach for a fight, so they all go to dinner."

The "Wedding of Camacho" is a comic opera, but it cannot be absolutely necessary to back up its humour with language worthy of the funny reporter.

The only orchestra that came under my observation in Boston was that lately directed by Herr Henschel, and at present conducted by Herr Gericke. It is a body composed almost entirely—perhaps I should say exclusively—of Germans, and maintains its frequent Concerts in a large measure through the liberality of a wealthy amateur, whose devotion to the art reminds one of the princely patrons of old. I attended one of the performances under Herr Gericke's *bâton* in the noble Music Hall, of which Boston is justly proud. There was a large and intelligent audience, evidently made up from many classes of people—if there be more than one class in so democratic a land. I was struck with the business-like aspect of the Hall, the idea conveyed being not that of a dress *fête*, but of an ordinary occasion for which ordinary attire sufficed. The scene, therefore, was not what we in England sometimes call "brilliant." It appealed rather to mental recognition of a gathering with a higher purpose than show. In

German fashion, Gericke had his men on a level platform, he himself mounting a rostrum to command them, and becoming much more conspicuous than a conductor ever ought to be. Othello, according to one of his attendants, loved "music that may not be heard." Similarly, I should prefer conductors that are never seen; a gesticulating person right before the eye being, besides an absurd, a distracting spectacle. German *Chefs d'orchestre*, unhappily, cling to the level platform and their own "bad eminence" with a firmness worthy of a better cause. The Boston orchestra falls far short, numerically, of that presided over by Mr. Thomas, but it is large enough for all reasonable purposes, and contains a lot of good men, fit, like Wellington's Peninsular troops, to "go anywhere and do anything." This was clearly shown by the performance of the overture to "Die Zauberflöte"—a very fair test-piece, as all amateurs know. I can honestly say that I never heard a better rendering of Mozart's work either in England or on the Continent. It had wonderful qualities of precision, delicacy, and shading—was, in fact, as good as it could be. Some of the Boston critics, I observed, complained of the *tempo* as too fast. On that point I was unable to agree with them. Gericke took the overture at precisely the rate of speed to which we in Europe are accustomed. The next two pieces in the programme were, I regret to say, arrangements, by Franz and Reinecke respectively, of Bach's Pastoral ("Christmas Oratorio"), and Schumann's "Oriental Pictures" (Op. 66)—these last having, as I need scarcely add, been written for the pianoforte. Why the conductor elected to present perversions instead of legitimate orchestral music it is impossible to imagine without thinking hard things of his taste. The Boston critics spoke sharply on the matter, and they were right. Gade's "Ossian" overture and Beethoven's Symphony, No. 2, completed the programme. In the Danish master's work, as in that of Mozart, the orchestra appeared to great advantage, giving an interpretation which faithfully conveyed the spirit of the music as well as its form. The Beethoven Symphony, on the other hand, showed a falling off, its performance leaving something to desire in various respects. Taken as a whole, the Concert deserved high rank, and Boston should be glad and grateful that a spirited citizen gives such opportunities for culture of the best class.

It falls properly without the scope of these remarks to dwell upon the lectures which form so peculiar and conspicuous a feature of Boston musical life. During the past winter, no fewer than three professors were thus teaching the public; one of them—Professor Paine—taking his audience through the history of music from its earliest period. The attendance on these occasions was quite large, and a healthy interest appeared to be excited.

There remains yet to speak of orchestral and choral music in Chicago—a place of which I have most pleasant memories. My remarks upon art in the Lake City must be reserved for another paper.

(To be continued.)

## THE GREAT COMPOSERS

By JOSEPH BENNETT.

No. XV.—GLUCK (concluded from page 199).

It is now time to answer the question whether Gluck's letter to M. le Bailli du Roulet, ascribing the music of "Les Danaïdes" to Salieri, was a forgery or not. Acting upon impulse, an honest man might answer affirmatively, declining to believe that so respectable a personage as Gluck would lend his name to a work with which he had had nothing

to do beyond giving advice—would, in short, become party to something very like fraud upon the public, and only proclaim the truth when every advantage resulting from its suppression had been gained. The weight of evidence shows, nevertheless, that Gluck was mixed up to some extent in a transaction the reverse of creditable, though, no doubt, he took part more through a friendly regard for Salieri than for any less worthy reason. There is this to be said, moreover—the letter proclaiming the true authorship of "Les Danaïdes" was dated April 26, yet it did not appear in the *Journal de Paris* till May 15, the opera being allowed to sail under false colours during the intervening three weeks. Why was the letter thus kept back by its recipient, Du Roulet? Fétis gives an answer, which, if correct, darkens the transaction very much.

If Gluck's letter did not appear till May 16, but slept in the pocket of Bailli du Roulet, the reason appears to have been that Deslouriers (the publisher) so stipulated. On this point, Fétis remarks in the second edition of his "Biographie des Musiciens":—

"I have seen the act of sale in which the publisher engaged to pay 1,200 livres on the condition that Gluck's name remained in the bills till the thirteenth representation. It was on the very morning of that representation that a letter from Gluck appeared in the papers, declaring that Salieri was the sole author of the music. The direction of the Opéra paid him 10,000 francs for the work, besides 3,000 francs for travelling expenses, and the Queen made him a rich present."

The act of sale referred to became, we are told, the property of Imbault, another publisher, in the hands of whose successors—Janet and Cotelte—it was when Fétis saw it. Further evidence incriminating Salieri appears in a report of the Opéra Directors to the Government concerning their sitting of Jan. 5, 1784. In that document we read:—

"The committee, subject to the approval of the minister, contracted with M. Salieri, as representing M. le Chevalier Gluck, to give as a first novelty at the opening of the house at Easter, the Opera 'Les Danaïdes,' and to pay M. Salieri, after the third representation of that work, the sum of 12,000 livres from the chest of the Académie Royale de Musique, thus, as has been agreed, fully acquitting themselves towards MM. Gluck, Salieri, and all others, as regards the rights and honorariums of the authors of words and music."

From the foregoing, without attempting to reconcile every detail, we can gather that Salieri at any rate traded very successfully on a fraud. Let us now see how he behaved when the publication of Gluck's letter exposed the whole transaction. He sent the following communication to the papers:—

"M. le Chevalier Gluck's declaration, which I have just read in your journal, is a new favour bestowed by that great man; whose friendship reflects upon me a ray of his own glory. It is true that I alone wrote the music of 'Les Danaïdes,' but I did so entirely under his direction, guided by his light, and illuminated by his genius. The merit of the musical ideas is too ordinary and too small to feed any one's vanity. It is the use made of them, their application to the words, their dramatic course, which constitutes all their value, and gives them real merit. All that is good in this regard in the opera I owe to the author of 'Iphigénie.' I should, then, have been false to truth and gratitude, if I had not profited by the honour which he extended to me of associating his name with mine at the head of the work."

The italics in the above quotation are ours. They mark the climax of one of the most impudent epistles ever penned. Not only does it claim credit for an

act essentially dishonest, but directly implicates Gluck, whom the writer should have shielded by every means in his power.

Gluck remained quietly in Vienna all through the "Danaïdes" incident, and after; writing little and resting on laurels which, it is said, he jealously guarded. It has often been charged against him that he viewed the rise of Mozart with feelings which, to say the least, were unsympathetic. This accusation, however, breaks down upon enquiry into facts. It is true that Mozart's father, writing in 1768, speaks of Gluck's envy, and betrays some irritation against the great man. But whenever Gluck met the composer of "Don Giovanni," he showed nothing save admiration and good will. He was present at the first performance of the Parisian Symphony, and Mozart himself says in a letter to his father: "Gluck had the box next to the Langes, in which was also my wife. He could not praise enough either the symphony or the song, and he invited us all to dinner next Sunday." Again, referring to his "Entführung," he wrote: "My opera (by Gluck's desire) was given again yesterday, Gluck was very complimentary to me about it. I dine with him to-morrow." This certainly does not look like mean jealousy, or strengthen in any way the charge brought by the elder Mozart against Gluck, when he indicts him for having helped to quash a proposed performance of his son's "La Finta semplice" at the Imperial Court. That Gluck was superior to the ordinary considerations which affect humanity no one will be absurd enough to say. Perhaps he did view with some alarm the advent of a genius like Mozart; but he allowed admiration rather than fear to influence his bearing towards the younger master.

Full of years and honours, Gluck spent the closing period of his life in the Alte Wiedenstrasse, near St. Paul's Church, occasionally visiting a country house he had purchased at Berchtholdsdorf, not far from the capital. At both places he played the grand seigneur to some effect; dressing always in the fashion, wearing an embroidered coat on *fête* days, and cultivating towards strangers and dependents a somewhat haughty demeanour. This, however, he imposed upon himself, for he was at heart a "good fellow," and amongst friends, especially when warmed by a little wine, he knew how to keep the table in a roar. He was visited at Berchtholdsdorf, in 1783, by Reichard, who has given a lively account of the reception and Gluck's subsequent behaviour. Believing that he was about to see merely a simple musician, Reichard wore his travelling dress, and found himself presently confronted by an imposing old man in a grey coat richly embroidered with silver, otherwise perfectly dressed and surrounded by servants. At table the hauteur of the master of the house soon disappeared; Gluck talked rapidly and well, and at the close of the meal insisted on going to the piano and singing to his guest some of the music (now lost), he had long before written to the odes in Klopstock's "Hermannschlacht." After a while the subject of Paris came up; then Gluck showed himself less good-tempered, poured out upon the Parisians and France the vials of sarcasm and irony. So deeply had the failure of "Echo et Narcisse" entered into his soul.

We come now to the master's last work. This was a piece entitled "Le Jugement dernier," written to French words by Roger, for the Apollo Society. In this case, also, he collaborated with Salieri. The following particulars appear in M. Desnoiresterres's "Gluck et Piccini": "In a certain place trumpets and drums announce the end of the world; the people express their despair and remorse in chorus. At the moment when they cry 'Where shall we fly? Where

shall we hide?' the instrumental effect rises to a paroxysm. But all at once a sweet melody announces the approach of the Saviour, who, in a slow recitative, accompanied only by a few chords, calls the elect to His side and repulses the sinners. A double chorus follows, in which the saved proclaim their happiness, and the others give vent to their fury; the contrast being treated with infinite art, and the whole ending in most grandiose fashion. . . . Gluck long considered how Christ should be brought in. He put the question to Salieri, who could not answer it. 'Ah! well,' said the master, 'I will go in a few days and ascertain for myself.'"

Gluck had a presentiment at this time that his life was approaching its end. Two attacks of paralysis had fallen upon him, taking away the use of his right arm and leg, a third following in the autumn of 1786. This, for a while, deprived him of speech, and permanently clouded his intellect, confusing memory, and causing him to mix up his ideas strangely. It is said that when taking leave of Salieri, who was about to revisit Paris, he spoke in three different languages: "Ainsi, mon cher ami—lei parti domani per Parigi—je vous souhaite—di cuore un bon voyage—Sie gehen in eine Stadt, wo man die fremden Künftler schätzt—e lei farà onore ich Zweile nicht." Then, embracing his friend, he added, "Ci scriva, mais bien souvent."

The end soon came, and is thus described by the biographer last quoted:—

"On November 15, 1787, the master received two friends just come from Paris, at his house in the Alte Wieden. Every day, after dinner, the Chevalier took a carriage drive by medical order, to breathe fresher air and enjoy a little movement. Coffee and wine were on the table, and Madame Gluck, having served the two visitors, retired for the purpose of ordering the horses to be put to. While she was away, her husband, seeing that one of his friends allowed the wine to remain untouched, seized the glass and drank it off at a draught; afterwards humorously begging everybody not to tell his wife, wine being rigorously forbidden to him. Madame Gluck came back; the carriage was ready; she desired her guests to excuse them, and await their return in the garden. In half-an-hour's time the carriage hastily re-appeared. Gluck had received another stroke, and all hope was lost. In vain they tried to rouse him; he expired without recovering consciousness, at the age of seventy-three years. Two days later, November 17, the remains were buried at the Matzleinsdorf cemetery, in presence of a great crowd of friends and admirers."

A stone was put over the grave, bearing the following inscription: "Here lies an honest German, a good Christian, and a faithful husband. Christoph Chevalier Gluck, master in the art of music. Died November 15, 1787." Madame Gluck followed her husband in 1800, and received a much longer epitaph: "Here rests, by the side of her spouse, Marie-Anne Elde de Gluck, born Pergin. She was a good Christian, and secretly the mother of the poor. Loved and appreciated by all who knew her, she ended her life at the age of seventy-one, not without having generously recompensed those who merited it. She died March 12, 1800. This monument has been erected by her grateful nephew, Carl von Gluck, in witness of his deep veneration." The graves were neglected, and as the stones in course of time became moss-grown, all knowledge of the composer's resting place was lost till (1844) careful search was made, and the inscriptions, cleaned by some Viennese Old Mortality, brought again to light.

The following is a translation of Gluck's will:—

"As nothing is more certain than death, or more uncertain than the time of it, I, the undersigned, being in the full possession of all my faculties, give my last instructions as thus:—

"I. I commend my soul to the infinite mercy of God; my body to be interred according to the rites of the Holy Catholic Church.

"II. I bequeath the sum of twenty-five florins for fifty masses for my soul.

"III. I bequeath to the poor-house one florin; to the general hospital one florin; to the burgher hospital one florin; to the normal school one florin—four florins in all.

"IV. Further, I bequeath to each of my domestics still in my service at the time of my death one year's wages.

"V. I leave it entirely to the will and pleasure of my heir general to give anything to my brothers and sisters.

"VI. As the fundamental principle of every will is the appointment of an heir, I hereby appoint my dear wife, M. Anna von Gluck, *née* Bergin, as my sole and exclusive heir; and that no doubts may arise as to whether the silver and other personal property be mine or my wife's, I hereby also declare all the silver and other valuables to be the sole property of my wife, and consequently not included in my previous bequests. Should, however, this my last will and testament not prove valid, I hope that it may be considered legal as a codicil. Lastly, I appoint my highly-esteemed cousin, Joseph von Holbein, Royal Hofrath, executor to this my will, and I bequeath to him a snuff-box as a remembrance.—Signed and witnessed, &c., "CHRISTOPH VON GLUCK."

The third clause of this remarkable document has sorely puzzled the master's biographers, some of whom ask whether it be an epigram of a peculiarly untimely kind. Others demand, "If Gluck left no more to the poor, why so much?" Yet others believe that the clause, inserted in good faith, proves the illiberality of the composer's nature. Our readers will form their own conclusions on a not very satisfactory matter.

Gluck died a rich man, for one in his position. Besides his two houses, he possessed a large number of bonds, and an immense quantity of valuable presents. In 1779, he deposited in one bank 12,500 florins, and 9,000 in another, for all of which he received interest at the rate of eight per cent. It is estimated that from all sources Madame Gluck enjoyed an annual income of 30,000 florins after her husband's death. Let us add that from Paris alone the composer drew nearly 200,000 livres by the sale of his works and in the form of salaries and pensions.

This brief record of Gluck's life cannot end better than with a translation of the letter written to a Parisian journal by his old opponent Piccinni, as soon as the news of his death arrived.

"Gentlemen, I do not write to you now in order to utter an eulogium on the great composer whose death you have just announced. The musical war of which that famous man and myself were the origin, but of which he was not the victim, would cause eulogy to be suspected by those who know me only through my works or by my name. It is for you, the historians of that war, and of the musical revolution which it wrought in France, worthily to praise the man to whom your lyric theatre owes as much as the French stage to Corneille. Italy has just consecrated more than an eulogium to the memory of Sacchini. Florence has decreed him a bust in her gallery. Rome has placed an image of that great composer in the Pantheon, and the marble reproduces before the eyes of a people who really

love music the features of a man who has the most honoured that art.

"I venture to propose for the Chevalier Gluck a homage which shall last longer than marble, and convey to latest posterity, not the features, but the image of the genius to whom art and France owe honour. I propose to found, in memory of Chevalier Gluck, an annual concert, to take place on the anniversary of his death, and be limited exclusively to his music. Such an institution appears to me most worthy to consecrate the memory of Gluck. Moreover, it would have the advantage of serving, after his death, the art which, in life, he so brilliantly professed.

"You know that art—which, perhaps, owes its charms to its mobility, and which necessitates, I venture to say, a measure of inconstancy in its forms—changes in a nation in proportion as it is brought to perfection. Perhaps the want of variety which has corrupted the art of Italy will not affect yours, and you will make music, in forty years, nowise resembling that which now gives us pleasure. The institution I propose will recall our composers to the principles of the art, and the kind of truth which music exacts. The grand models left by Gluck will preserve among those who succeed him the character and the form of dramatic music which particularly constituted the genius of the great composer.

"Such are, gentlemen, the thoughts that have led me to propose my project. If it appears to you capable of execution; if the Sovereign, who protected that illustrious man, and his rivals, deigns to receive it, I beg the public to permit me to devote the last accents of a voice about to become silent to the talents of a man of genius, whose death excites in me no other sentiment than a desire to immortalise the memory of a composer, the name of whom marks the revolution which has been effected in the best theatres of Europe."

#### A SECOND "WAVERLEY" TALE.

MORE than sixty years ago, there lived a young and ambitious composer. What his name was, or where he dwelt, does not matter for the moment. Like the father of Edward Waverley, in Scott's famous story, he "saw no practical road to independence save that of relying on his own exertions." He studied the operas of his predecessors and also those of his contemporaries, but he had theories of his own with respect to dramatic music, and these he determined to put into practice. Those whom we now call the "old masters" were then young! Our composer, like many since his time, seemed to think that following exactly in their path was useless, and that he had better attempt to strike out a new one for himself. At least his course was probably determined partly by reflection, partly by inspiration. It will very much simplify matters if we at once say that his ideas were very similar to those which Wagner, twenty or more years later, so fully expounded and illustrated. He wrote an opera which certainly met with success, but the story of the libretto was an exciting one, and took the fancy of the public. He had friends too, and they may have helped to create a momentary interest in the work. But the score of his opera one day comes under the notice of a writer living in a foreign country. It is read, studied, and criticised by him. The overture written according to Gluck's plan foreshadowed the events of the drama. The reviewer admires and especially praises this piece. "Its chief merit," he says, "does not consist in the selection of the passages on which it is formed, so much as in their judicious and effective



structure." And again:—"In the overture the composer shadows out with a mysterious but masterly hand the ground-work of his story." Thus his first impression seems to have been a very favourable one. But our critic on turning over the pages of the opera comes across passages allotted to the voice, "which cannot be called vocal, and which sound harsh and unpleasing in the ears of polished judgment and fine taste" (his own, of course). And he is alarmed to find solos for the principals "partaking more of the character of recitative than of air"; indeed in some places he considers the composer has left the principals "so small a share in the general effect, that, instead of being the principals, they become merely subordinates." There is scarcely an air in the whole opera which he can praise in an unqualified manner, he meets with too much unvoiced writing, too many chromatic and enharmonic modifications of the scale, too many difficult passages. One air he likes because it approaches to the modern Italian style; another, because the instrumental parts are not suffered at any time to eclipse the singer. But now let us hear what he has to say about the orchestra. It is the old accusation over again that Grétry made against Mozart of putting the pedestal (the orchestra) on the stage. Our critic is never tired of praising the brilliancy, the effectiveness, the power, and the cleverness of the orchestral accompaniments, but the superiority allotted to them appears to him a very serious drawback.

We must not, by partial quotation, misrepresent our author's meaning. The "novel style of writing" troubles him, and while condemning in no sparing terms what he considers the failings of the work, he is sincerely anxious to do it justice. He is aware that the opera "is not to be considered simply as a musical composition"; he wishes to take the composer "as he paces within the circle he has drawn"; he is of opinion that unless the work is studied and seen "the beauties are lost." All this shows he had carefully reflected over the work and also that he had gained some insight into the composer's method; but yet he regards the whole as a mistake, as an extravagant effort of talent, or even, in the words of a philosophical friend whom he quotes, as an "out-breaking" of genius.

Soon after writing this notice, this same critic, or someone holding pretty similar opinions, has the misfortune to listen to a concert performance of this opera and writes as follows: "If we had before believed that the music of this opera was purely dramatic, and with the exception of the overture, depended on its connection with the mystical structure of the opera for effect, we were more than ever convinced of the justice of such a judgment from the result of this concert. Nearly all that was not irresistibly ridiculous, was supremely dull." And again, "The audience could with difficulty sit out the performance."

Our tale is at an end, and if perchance any readers have followed it thus far, the writer would ask them if they have guessed the name of the composer. He fancies some would say "Yes; your 'sixty years since' is a myth, and you have been giving us extracts from a notice of one of Wagner's music-dramas, possibly 'Parsifal'; for your account of the Concert specially seems to refer to the Albert Hall performance last year of that work." Then he would reply that the guess is a wrong one. Certainly, the remarks and style of criticism of which he has given a few specimens resemble much that is said about Wagner at the present day, but he has been quoting from a review *really* written more than sixty years ago on Weber's "Der Freyschütz." The "foreign country" is England, the place of publication London.

How times have changed since the article from which we have quoted was written! The expressions no longer suit Weber's music, but, in the opinion of some, would fitly describe that of Wagner. We are naturally busy to-day with the things of to-day. Brahms's Fourth Symphony, Dvorák's new Cantata, or MacKenzie's new Opera will soon claim our special attention. But by occasionally looking back and seeing what strange views were once held about men whom we do not now deem extravagant we may perhaps learn a lesson or two, and accustom ourselves to detect more shrewdly signs of change, yet progress, than did some of our forefathers. Weber was not the only man misunderstood in his day. Beethoven's later works troubled the minds of his contemporaries. One writer, in a printed letter bearing date August 24, 1827, spoke of his having "mistaken noise for grandeur, extravagance for originality," and expressed a belief that in the future his elaborate compositions would be "talked of by professors and suffered to lie in peace on the shelves." So far as Beethoven and Weber are concerned, we may at any rate, like the Pharisee of old, give thanks that we are not unjust "as other men are," yet let us take care: for it is possible to repeat the mistakes of the past, but, of course, in another form.

THE following advertisements are clipped from the *Times*:—

Coaching for Examinations; also Preparatory Grounding.

Oxonian (married) Coaches. Men for Responsions, Moderations, Divinity, Greats. Healthy country house. Good shooting, hunting. Terms for Coaching, Board, and Residence, 30s. weekly.

In the first of these advertisements the word "also" seems to show that the "preparatory grounding" is either an extra to be paid for separately, or that the pupil may or may not include this apparently insignificant item in his course of study. The second one merely announces a "coaching" establishment, with country air, good shooting, and hunting. Now, if it be really true that the most "examined" country is the worst "educated," may it not arise from the fact of the "coach" too often supplanting the "teacher?" In executive musical examinations it is true that superficial talent can scarcely be disguised; but when we read in the papers that "a young lady requires a Coach for a few months to prepare her for a Harmony Examination," it is evident that the advertiser has but little desire to study, and indeed would be too glad if she could pass a pianoforte or singing examination by the same means. True it is that those who "coach" pupils for University examinations must have a very good knowledge of all the necessary subjects themselves; but it is not essential that they should convey more of that knowledge to their pupils than is absolutely called for; and that this fact is equally applicable to musical "coaches" is evident to all who have considered the subject. The examinations in music now spreading rapidly over the country are effecting much good, but care must be taken that "passing" is not made too easy. It is of the utmost importance that the solid acquirements of the pupil should be accurately ascertained; and if the skill of the "coach," therefore, can baffle the efforts of the examiner, it will become necessary for the examiner to consider how he can effectually use his skill to baffle the efforts of the "coach."

WHEN Sterndale Bennett, years ago, endeavoured, in his published compositions, to substitute a modified sign for the bind, in order that it should not be confounded with the slur, no doubt in the course of his teaching he had encountered difficulties from the fact of the curved line representing two distinct meanings.

Had he pursued his reform further, there can be little question that he would in very many cases have dispensed with the slur altogether; for certainly of all musical characters this is the one least necessary. In the first place, as *legato* playing is understood to be the rule, it must fairly be presumed that the exception only should be marked; and, if so, what can be the reason for drawing a slur over long passages and omitting it over others which are always played in precisely the same manner? Of course when a slur is written over two notes they are performed like a word of two syllables with the accent on the first; but over a short passage of three or four notes the slur is absolutely useless. In exemplification of the truth of our remarks, let us turn to the last movement of Beethoven's Sonata in G, Op. 14, No. 2, as it is usually printed. If the many passages left without slurs are to be played *legato*, why does a slur appear over any; and where the subject in C major occurs, would not the first four bars be played exactly as the composer intended were there no slur save upon the two quavers F sharp, G? Again, in the twenty-fifth bar from the commencement of the C major subject, unquestionably the *sforzando* E flat in the left hand is to be joined to the following D, and yet the slur ends upon the E flat, the similar passage for the right hand (with the E natural) which occurs before this, usually having no slur at all. We could of course multiply instances of the absurd use of this sign—amongst which might be cited those where the slur terminates at the end of the bar, instead of at the end of the passage—but trust that we have said enough to draw attention to a subject which we happen to know, by the many enquiries from perplexed correspondents, has caused, and is still causing, much confusion amongst amateur pianists.

It has been often said that the study and pursuit of art keeps you young; and as it is a thoroughly ascertained fact that one of the healthiest professions is that of music, this at least is one confirmation of the truth of the assertion. But not only is the practice of music favourable to the longevity of the artist himself, but it is highly beneficial to all who come habitually within its influence; and many instances might even be adduced where its power of interesting and soothing a nervously organised patient has exerted a magical effect, when all conventional medical remedies have completely failed. In proof that doctors who have the charge of those mentally affected are gradually recognising music as an important curative agent, we cite the following advertisement from an asylum, which recently appeared in our own columns: "Female Attendant Wanted, who must possess a good soprano voice, and be able to read music." Certainly the salary offered for this office—£17 per annum, including board and uniform—could scarcely secure an attendant with a "good soprano voice"; but we may reasonably imagine that as the demand for assistants with musical qualifications at such asylums increase, the remuneration will be raised, and eventually that Concerts without any exterior aid will be constantly given in the institutions, under the supervision of the medical superintendent. Of all the recreations devised for insane patients there can be no question that this is the very best; and we are glad therefore to record so decisive a step in the right direction.

The remark of an eminent teacher that "nervousness is the result of conceit," is assuredly an unpleasant truth, even if it be admitted as truth at all. No doubt the intense desire to do yourself thorough justice in the rendering of a musical work is the

cause of much nervousness with inexperienced executants; yet we cannot but think that more of this unfortunate failing arises from a slight misgiving, when playing or singing before acknowledged judges, as to whether your teaching has been sufficiently in the right direction to ensure passing so severe an ordeal. "My daughter is an accomplished artist," thinks a fond mother, "because all her friends say so"; but the question is whether the daughter herself believes this. In many cases we think not; and if even a lingering doubt upon the matter exists, there can be little wonder that when removed from the circle of her "friends," she feels that for the first time she is placed upon her real trial. We have been led into making these remarks by reading a paragraph in an American musical journal, which informs us that a lady "has organised a 'Confidence Musical Club,' the purpose of which is to aid the young ladies who belong to it to gain confidence to play in public." We are curious to know by what process this is effected. If the young ladies are to gain confidence to play in public by playing in public, we can scarcely understand why they should not at once endeavour to procure a concert engagement; and if the audience is to be a private one, we do not see the benefit of the club, for the pupils can subject themselves to this test at home. At all events, it will be necessary for the hearers and performers never to change places, or there will be a danger of the "Confidence Club" developing into a "Mutual Admiration Society."

ACTING upon a suggestion made by their enterprising Secretary, Mr. Ellis, Messrs. Spiers and Pond inaugurated at the Criterion, some four months ago, a species of entertainment which, under the capable direction of Mr. Richard Mackway, has already reached a high level of efficiency. A well chosen and constantly varied programme of glees, part-songs, madrigals, &c., is performed every evening, in the Grand Hall, by a choir of eleven boys and half-a-dozen men, with a degree of precision and *verve* affording ample proof of the careful training to which the Conductor has subjected the forces at his disposal. When we add that, in the case of the boys, these forces were practically raw material last December, the extent of his services will be better understood. A special selection of sacred music, drawn chiefly from the works of Handel and Mendelssohn, was arranged for performance on the evening of Good Friday; and, in the face of any *à priori* objections on the score of the incongruity of such a proceeding, it is only fair to state that, a secular programme being impossible under the conditions of their licence, the management had to choose between sacred music or none at all, and that the excellence of the performance was obviously appreciated by the audience. The powers of the boys were put to a crucial test in a choral from Bach's "Passion" music (St. Matthew), from which they emerged with credit; and Mr. Richard Evans rendered the tenor solo in an anthem by Zingarelli in such style as to give the best evidence of the value of the training he has undergone at the hands of Mr. Mackway. A steady increase in the number of diners at the *table d'hôte* in the Grand Hall attests the popularity of an entertainment which we believe to be unique at the present day in London.

WE desire to draw attention to a paragraph in our present number respecting a series of Services of Praise given within the past twelve months at the church of St. Peter's, Ellastone, Staffordshire, the plan of which is, we believe, novel, and the effect of which upon a congregation chiefly composed of

working men, seems to have been in every respect thoroughly satisfactory. The services are illustrative of Christmas and Easter; and the music, selected from the works of the great masters, is set to appropriate scriptural texts. The design is extremely well carried out, and the hope is that this definite form of service may not only enlist the sympathies of the poorer classes, but lead them gradually to an appreciation of the more elaborate sacred compositions. Every credit must be given to the promoter of this undertaking; and we sincerely hope that he will receive that warm encouragement which is due to his painstaking and earnest efforts in the cause.

It could scarcely be imagined that the visit of the Prince and Princess of Wales to Ireland would be fraught with any event of interest for the musical world; but we cannot allow such an important incident as the conferring of a Mus. Doc. degree upon the Princess by the University of Dublin, to pass without a word of sincere congratulation both to the givers and receiver of this distinction. Of course it was not to be expected that the illustrious lady who accepts this honour should "satisfy the Examiners" in the usual manner, as to her fitness to be created a Doctor of Music. The words *honoris causa* prefixed to the title sufficiently prove that the intention was to obtain the stamp of Royalty for the action of admitting women to University degrees in music; and if the act can thus be made, in the slightest degree, an agent in promoting harmony between the two countries, one more instance will be added of its powerful and benign influence.

THE recognition of the works of English musicians in Germany is happily an event no longer to be chronicled as exceptional; but the introduction of a Symphony by a British composer in Paris should not be passed over without special mention, particularly as, with the exception of Sir Arthur Sullivan's Overture "In Memoriam," it is the first orchestral work of English origin that has ever been heard in the French capital. Mr. Cowen's "Scandinavian Symphony," which was chosen to represent the genius of our native artists, is in every respect admirably adapted for the purpose; and its reception at the Cirque d'Hiver, under the conductorship of M. Godard, was most cordial, in spite of the scant justice done to its great merits by the orchestra.

#### DRURY LANE THEATRE.

MR. CARL ROSA commenced his Opera season at this establishment on Easter Monday; but up to the night of the production of Mr. Goring Thomas's "Nadeshda" (the 16th ult.), only well known operas were given, "Maritana," "Carmen," "Faust," "Lucia," "The Bohemian Girl," and "Il Trovatore" being tolerably safe attractions during the holiday time. The excellent manner in which all these works were placed upon the stage, and received by the large audiences assembled on each occasion, strengthens our belief that English Opera—or at least Opera in the language of our country—has now taken so firm a hold of the sympathies of the people as to preclude the possibility of its being again banished from its natural home. Little need be said concerning the rendering of the works named by the principal members of Mr. Rosa's company; but a good word is due to Madame Georgina Burns for her excellent singing in the arduous part of *Lucia*, and to Mr. Barton McGuckin for his uniformly fine assumption, histrionically and vocally, of *Don José*, in "Carmen," both artists evidencing the result, not only of continuous earnest study, but of widened experience in operatic requirements since they were last heard in London.

As we have said, the Russian Opera, "Nadeshda," composed by Mr. Goring Thomas expressly for this company, was produced on the 16th ult., with a success as decisive

as it was well deserved. The libretto, written by Mr. Julian Sturgis, is excellently laid out for musical setting; and although in no part rising to the level of more than what may be termed "stage poetry," the versification is, as a rule, easy and appropriate to the varied situations of the drama. The plot may be thus briefly described. The scene is laid near Moscow, and the Opera opens with a beautiful picture of rustic summer life, when a number of serfs are rejoicing that the Princess Natalia has given up her estate to her son Voldemar, and hoping that he will be more merciful than his mother. Ostap, a serf, is deeply in love with Nadeshda, a beautiful young girl, also a serf; but she, feeling that she has not yet seen the one she can love, refuses him. Voldemar arrives, bringing with him his brother Ivan. Both young men fall in love with Nadeshda, and she recognises in Voldemar the ideal of her dreams. Voldemar, on coming to his estate, promises Ivan that he will bestow upon him any gift that he may ask for on the morrow. Ivan, therefore, claims the serf Nadeshda. Voldemar makes the girl free, and declares that she is not his to give; the brothers quarrel, and Ivan is driven from the castle. The Princess, having been informed by Ivan that Voldemar loves a serf, goes to Nadeshda's cottage, orders the girl to be brought out and condemns her to be flogged. Ostap flies for help to Voldemar, who arrives in time to save her, and, defying his mother, declares that he will at once marry Nadeshda. Ivan tries to persuade the girl to fly with him, but Ostap comes between them, stabs Ivan, and then kills himself. As the marriage is about to take place, the Princess requests to speak alone with Nadeshda, when she shows her a paper given her by the Empress, which will make any one whose name is inserted a beggar and an exile. To save Voldemar, Nadeshda begs her own name to be written in, and promises that she will see her lover no more. Voldemar prevents this, and just as the Princess declares them to be both beggars, the dying Ivan is brought in; he confesses all, and the Princess, overwhelmed with grief and remorse, tears up the paper, and begs forgiveness from the lovers. In the treatment of this story Mr. Sturgis has evidently found it difficult to steer clear of the conventional libretti so justly held up to ridicule in the present day, for we have the well-known "happy peasantry"—happy, as a rule, although they are serfs—the tenor lover; the villain—who dispels any doubt as to his character in the early part of the Opera by the suggestive aside speech, "Have I a knife and strong right hand"—and the suffering heroine; but the principal personages are in themselves so interesting, and the choral portions so skilfully woven in with the progress of the narrative that nothing seems to be introduced for abstract "effect," even an elaborate ballet, in which a story is told by the choir, and cleverly illustrated by the dancers, creating no feeling of patchiness. Opinions can scarcely be divided as to the superiority of Mr. Thomas's music over that of his first Opera, "Esmeralda." It is so much the fashion in criticising modern lyrical works to name the various composers who have influenced an aspirant for operatic honours—as if it were not an admitted fact that even the greatest creative artists are, and always have been, so "influenced"—that our silence on certain phrases in "Nadeshda," which remind us of the works of other writers, might be misconstrued were we not at once to declare that unless it becomes obvious that a young composer is a servile imitator of those who have already proved their claim to distinction, we consider that such occasional reminiscences detract not from the value of his work. Fully admitting, then, the freshness, the general melodiousness, and more especially the dramatic colouring of the music of "Nadeshda," we may at once dispose of any objections to the Opera as a pure work of art by saying that many of those important sections of the story which seem to demand grandly developed movements are too fragmentary to sustain the musical interest; and that, as a rule, masterly as is the orchestration throughout, it often lacks that contrast which is the striking merit of the works of the great operatic masters. On the other hand, we cannot speak too highly of the tenderness with which all the love passages are touched, the varied dramatic feeling evidenced in very many of the choral pieces, or the thoroughly Russian character stamped upon the whole of the music where local

colour is attempted. The "Prelude" (for Overtures appear to be works of the past) contains four melodious themes, afterwards heard in the Opera, charmingly scored, and effectively indicating the character of the music which follows. This was enthusiastically re-demanded. In the first act, after some highly dramatic choral effects, and a gloomy solo from the serf *Ostap*, we have a graceful song for *Nadeshda*, "O river, dear river," the dreamy construction of which, although in sympathy with the nature of the heroine, prevented its creating the impression demanded by its abstract musical merits. The first piece which arrests the attention in the second act is the love duet for *Nadeshda* and *Voldemar*, "Do not fear me," which may be cited as one of the most spontaneous and artistically-written numbers of the Opera. The ballet, already referred to, stands quite apart from those conventional displays for the principal dancers too often thrust into operas seemingly for the purpose of giving these expensive members of the company something to do. The introduction of old Russian dances adds much interest to the scene, and the choral and instrumental effects are in happy sympathy with the situation. *Nadeshda's* air, "As when the snow-drift" (encored), a quartet for *Nadeshda*, the brothers, and *Ostap* (with chorus), and *Ivan's* bold song, "Our sires were stout and brave," are the other important pieces in this act, the quartet especially being worthy of warm commendation. The third act is introduced by a Prelude containing the theme of a song for *Voldemar*, which was replaced in performance by another, and very inferior one. Either, therefore, this song should be restored, or the Prelude omitted. Another love duet occurs in this act, excellent in its way, but scarcely equal to the former one. The Princess's song, "Olga, the glory of our race," derives much of its effect from the occasional use of three-bar and five-bar phrases; and some excellent dramatic music for the principal characters terminates the act, without, however, including what may be truly termed a well-planned finale. An excellently written chorus, with some melodious figures in the orchestral accompaniments, commences the last act, and this is followed by a religious strain, sung by the choir inside the chapel to which *Voldemar* is about to lead *Nadeshda*. There are some extremely effective points in the agitated scene after the interruption of the marriage ceremony by the Princess; and the conclusion of the Opera, although somewhat hurried, affords a good opportunity for a bold choral climax on the moral text "So shall the good prevail." For a first night the rendering of the work was exceptionally good. The singing of Madame Valleria, as *Nadeshda*, was artistic and refined throughout, and her acting (notwithstanding a slight accident to her knee, for which an apology was circulated in the house) everything that could be desired. Mr. Barton McGuckin sang the whole of the tenor music with admirable effect, his portion of the love duet in the second act being exceedingly well rendered. The Princess does not appear until the third act; but her part is important, and Miss Josephine Yorke made the most of it. Mr. Leslie Crotty, as *Ivan*, was thoroughly efficient, and Mr. Burgon was as good a baritone villain as the music given to the serf *Ostap* would allow him to be. The scenery was excellent, and the practised hand of Mr. Augustus Harris was shown in the minutest detail of the stage-management. Every member of the chorus sang and acted as if conscious of being an item—however unimportant—of the story; and we need scarcely add that the general effect of the Opera was thus very materially enhanced. The work was conducted with his usual care and intelligence by Mr. Randegger; and the band, although occasionally somewhat unduly prominent, was generally most satisfactory. At the final fall of the curtain, the composer (who had also been compelled to appear between the acts), Mr. Carl Rosa, Mr. Augustus Harris, the author of the libretto, and all the principal vocalists were summoned on the stage, and most enthusiastically applauded.

A record of the performances of the past month would be incomplete were we to omit noticing the excellent rendering of Beethoven's "Fidelio," at a matinee, Madame Marie Roze, Mr. McGuckin, Mr. C. Lyall, and Mr. Snazelle proving themselves thoroughly efficient representatives of the principal characters in this too rarely heard masterpiece.

#### SACRED HARMONIC SOCIETY.

THE performance of "Elijah," on March 27, brought the third season of this Society to a brilliant conclusion. As a matter of course, St. James's Hall was crowded in every part, for Mendelssohn's Oratorio is continually increasing in popularity, and equally, of course, the performance was characterised by perfect smoothness, the whole of the executants in all probability knowing their work by heart. Rarely has Mr. Santley rendered the part of the *Prophet* more magnificently, his voice being in perfect order. Miss Anna Williams, Madame Patey, and Mr. Maas were also in full possession of their resources. Madame Kate Baxter, a young contralto, gave an artistic rendering of the air "Woe unto them." Glancing backwards at the season, it is only fair to give the committee of the Society credit for having been the first to introduce "The Rose of Sharon" to a London audience, and also for the revivals of Berlioz's "L'Enfance du Christ" and Handel's "Belshazzar." We have called attention to what was lacking in the conduct of the undertaking, and need not enter further into the subject. It is for those who hold the reins to show by amendment in the future that they appreciate just, and at the same time kindly, criticism.

#### CRYSTAL PALACE.

SATURDAY, March 28, was a day lying midway between two anniversaries, those of Beethoven's death on the 26th and of Haydn's birth on the 31st, or, perhaps, to be more correct, we should say the 1st of April. The Crystal Palace programme on that Saturday was, however, entirely devoted to the works of the Bonn master. If only a little corner had been given to the "father of the symphony" it would have served to remind musicians of the rock on which Beethoven built his eight symphonies, and the greater part of the ninth. If anniversaries are to be observed, why should one be taken and the other left? The programme included the "Leonora" Overtures Nos. 1 and 3. The late G. Nottebohm proved, however, that the so-called first was written last, and that No. 3 was really the second of the series. It is, perhaps, not generally known that when the opera "Fidelio," produced in 1805, was revived in 1814, Beethoven began sketching out a fourth "Leonora" Overture, based on the so-called first one; the scheme, however, was not carried out, and the composer wrote instead the well-known Overture in E. An interesting selection from "Fidelio" and the Choral Symphony completed the programme. The solo vocalists were Miss A. Marriott, Mr. Barton McGuckin, and Mr. F. King. The rendering of the three instrumental movements of the Symphony, under Mr. Manns's direction, was excellent, but in the second part the chorus was not all that could be desired.

On the 4th ult., Berlioz's "Harold in Italy" was given, and the viola solo part was effectively rendered by Mr. Krause. This picturesque work had full justice done to it by Mr. Manns and his band, though in the Finale the effect was somewhat marred by the sounds which proceeded from the *coulisse* quartet. Madame Jessie Morrison played Weber's Concertstück, but for its due effect this showy piece demands more force and fire than the pianist seems to possess; she afterwards gave solos by Liszt and Raffi. Wagner's "Waldweben" from "Siegfried," and the Festival Procession from Goldmark's opera "The Queen of Sheba" completed the instrumental portion of the programme. Mr. E. Lloyd was the vocalist.

On the following Saturday there was nothing of special moment. M. A. Fischer displayed good bowing and good execution in a cleverly written Concerto for violoncello (No. 1 in A) by Saint-Saëns. Madame Hughes-Paltzer made a favourable *début*, singing songs by Gounod and Denza. The instrumental pieces were Meyerbeer's fine Overture "Struensee," Beethoven's Seventh Symphony, and a "Bacchanal" by Rubinstein, from his grand ballet "The Vine."

On the 18th ult., Berlioz's "Te Deum" for three choirs, orchestra, and organ, was given for the first time in England. Mr. Manns's name is indelibly associated with the revival of the French composer's music: two years ago he produced the famous "Messe des Morts," and now he has given us the opportunity—and let us hope not the



last—of hearing Berlioz's "grandest creation." The first number, "Te Deum laudamus," is not very striking; it is treated fugally, but, as readers of the *Mémoires* are well aware, Berlioz never seriously applied himself to the study of counterpoint, canon, and fugue, and though he was not altogether ignorant of the severer forms of musical art, they proved hindrances rather than helps to his fancy. The "Tibi omnes" is a remarkable movement; some of the verses are sung by women's voices alone, some by men's, and when at the words "Pleni sunt coeli" the three choirs combine, accompanied by full orchestra, the effect is most startling. The "Dignare Domine" is solemn and dignified. The "Christe, Rex Gloriæ" is admirable from beginning to end; it is a genuine piece of sacred music, skilfully constructed, yet sober and stately. The "Te Ergo Quæsumus," for tenor solo, contains some charming phrases, though it possesses no special attraction. At the close the voices enter unaccompanied and *pp* to the words "Fiat, super nos misericordia," and this closing phrase stands in vivid contrast to the "Judex Crederis," with its massive choral writing and its overpowering orchestral and organ effects. Berlioz regarded this as one of his grandest efforts, and we think that all who heard it at the Palace will be disposed to agree with him. It is not possible to describe in words the extraordinary impression made by this daring tone-picture; of its kind it is unique, and never did "the flame of genius" burn brighter in Berlioz's brain than when he penned this last number of the "Te Deum." We say "last number" although it was followed by a March. According to Dr. Richard Pohl's account, in his recently published "Hector Berlioz, Studien und Erinnerungen," the "Te Deum" and "March" were only to form episodes in a prodigious dramatic work to be entitled "The Return of the First Consul from his Italian Campaign." What was to follow the March we know not, for Berlioz never completed his scheme; but although the March is published with the *Te Deum*, and, in its way, is interesting, we cannot but regard it as an anti-climax.

Mr. Mann's orchestra was largely augmented for the occasion, and in addition to the Crystal Palace choir, divided into two parts, there was a choir of boys. It was impossible to carry out the composer's wishes with regard to the number of performers, or to arrange them exactly as he desired; but chorus and orchestra were well proportioned, and we have nothing but unqualified praise for the performance. The tenor solo was sung by Mr. Harper Kearton, and Mr. A. J. Eyre presided at the organ.

The Concerts concluded for the season on the 25th ult. with Mr. Mann's Benefit Concert. The programme included Schubert's Unfinished Symphony in B minor and the "Verwandlungs-Musik" and closing scene from the first act of "Parsifal" (first time at the Crystal Palace). Mdlle. Clotilde Kleeborg gave Mozart's D minor Concerto, and Mr. John Dunn played one of Ernst's violin pieces. The vocalists were Mdlle. Pauline Cramer and Messrs. Lloyd and Foli.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

A FEW remarks concerning the two final Concerts on March 28 and 30 are necessary, in order to render the record of the 27th season complete. As usual on these farewell occasions, a large number of instrumental artists appeared, the programmes being chiefly made up of solos. On the Saturday, however, the scheme included Haydn's concise Quartet in G, Op. 17, No. 5, and Schubert's Quintet in A, Op. 114, containing the variations on "Die Forelle." Signor Bottesini, as usual, created great excitement by his marvellous rendering of the Andante and Rondo from his Concerto in F sharp minor, and finally had to yield to the stormy demand for an encore. Mdlle. Kleeborg gave an interpretation, at once highly finished and expressive, of Chopin's Fantasia in F minor, and fully confirmed her right to be considered the most acceptable of pianists who have recently appeared. Finally, Herr Joachim played Nos. 4, 20, and 21 of Brahms's Hungarian Dances, not the most popular of the series, but sufficiently clever and piquant to enable him to produce his customary effect. The Misses Henrietta and Gertrude Nunn, who sang duets by Marcello and Handel, appeared to be oppressed

by nervousness, and only created a moderately favourable impression.

The forty-first and concluding Concert resolved itself into a series of leave-takings between the audience and each performer individually. Mdlle. Kleeborg was the first to appear, her farewell piece being Chopin's Ballade in G minor, in which she was encored. Signor Piatti introduced a Bergamasco of his own composition. The Bergamasco is a dance resembling a Saltarello, having its origin at Bergamo, of which place Signor Piatti is a native. Signor Bottesini was also heard in pieces from his own pen, namely, an Elegia and a Tarantella, the last being a wonderful piece of display. Miss Zimmermann gave a quiet and unobtrusive rendering of three trifles by Schumann, and a similar number of Brahms's Hungarian Dances, played, of course, by Herr Joachim, brought the lengthy programme, in which Schumann's Quartet in A minor, Op. 47, No. 1, was included, to an end. Mr. Santley, who was in excellent voice, contributed songs by Handel, Schumann, and Gounod. It is satisfactory to know that Mr. Arthur Chappell's enterprise was never more firmly established in public favour than at present. If he could see his way to give a little more recognition to English composers, who are now taking their proper position everywhere else, he would increase the debt of gratitude which music lovers owe to him.

#### PHILHARMONIC SOCIETY.

WHATEVER may be said of the neglect of modern English composers by this Society, there can be no doubt that in its recognition of Antonin Dvořák—one of the greatest living creative artists—the confidence of all those who wavered in their allegiance to our time-honoured institution has been thoroughly restored. True it is that the great Bohemian composer had made his mark in this country before the Philharmonic offered him the hand of welcome; but no sooner had he gained the sympathy of the English public than he was invited by the Directors to conduct his own works at one of the Concerts, was elected a member of the Society, and this season was commissioned to compose a Symphony, the triumphant success of which, on the 22nd ult., we have now the gratification to record. It would be absurd to suppose that an exhaustive criticism can be written upon a work of such importance after a single hearing, but the inventive power evidenced throughout the Symphony, the artistically developed design of each movement, the varied colouring of the orchestration, and the rhythmic charm of the themes cannot fail so thoroughly to impress the listener as to create a longing for a more intimate acquaintance with the score, so that the many beauties, revealed but for a moment in performance, can be lingered over as we would carefully study, at our leisure, the minutest points of a great picture. The Symphony, in D minor, opens with an Allegro maestoso, commencing with a marked theme on a tonic pedal. The second subject is extremely melodious and striking, and the various episodes which occur—all seeming to grow naturally from a well conceived plan—keep the interest alive to the conclusion of a movement remarkable alike for original thought and exquisite workmanship. In the Andante we have four subjects, all of which, perfectly lovely in themselves, are aided in effect by truly sympathetic instrumentation, and most skilfully developed. The Scherzo is instinct with those special rhythmic effects in which the composer ever delights; and the Trio, almost crowded with attractive themes, contains some excellent imitative points, in the return to the Scherzo many new features being introduced. The Finale is extremely fresh, skilfully developed, and orchestrated with a boldness which shows mastery over all the resources of the instruments tempered with matured judgment. Slavonic in character, this Symphony may truly be looked upon as a representative national work; and the careful manner in which it was played, the warm applause with which it was greeted, and the ovation accorded to its composer (who conducted) must have strengthened his regard for a country where both artistically and personally he has been so thoroughly appreciated. The remainder of the Concert demands but little notice—Madame Kleeborg played Weber's "Concertstück" with good effect; the Overtures to "Faust" (Spohr), "Leonora," No. 1 (Beethoven), and "Don

Giovanni" (Mozart) were the orchestral pieces; and the vocalists were Mr. E. Lloyd and Miss Etherington, who sang the duet from Sullivan's "Kenilworth," "How sweet the moonlight sleeps," Mr. Lloyd also giving in admirable style the Prize Song from "Die Meistersinger." Sir Arthur Sullivan was an excellent Conductor.

#### SEÑOR SARASATE'S CONCERTS.

THE crowded state of St. James's Hall on Saturday afternoon, the 18th ult., notwithstanding potent musical attractions elsewhere, proved that Señor Sarasate has not lost his hold on the affections of the public. While ordinary concert-goers regard him with admiration, apparently, unqualified musicians cannot shut their eyes to certain matters which distinctly lower him, judged as an artist. The Spanish violinist deserves hearty thanks for the series of Orchestral Concerts he gives annually in London; but unfortunately, while he interprets in a masterly way the greatest works written for his instrument, he condescends in the same programmes to seek the applause of the vulgar by performing feats more allied to gymnastics than art. A conspicuous instance of this occurred at his first Concert this season. The principal solo work in the programme was Max Bruch's second Concerto in D minor, Op. 34. This is by no means a masterpiece. The long slow movement with which it opens is unquestionably heavy and tedious; but at any rate the work is classical music in form and purpose, and the exquisite beauty of tone and marvellous finish of the player deserved, as they received, the heartiest tributes of admiration. Unfortunately, Señor Sarasate spoiled this good impression, at any rate in the estimation of the judicious, by introducing an example of what may be termed farmyard music, written by himself. This rubbish was of course loudly applauded. If the player had stood on his head during the piece the cheering would no doubt have been greater still. The orchestra, under Mr. W. G. Cusins, gave a fair rendering of Haydn's bright little Symphony generally known as "The Bear," and other smaller items.

#### THE LATE MADAME SAINTON DOLBY'S ACADEMY.

AN In Memoriam performance generally suggests a feeling of solemnity, and this may deepen into sadness when the one in whose honour it is held has only recently been removed from the sphere of active life and work. No better proof of the esteem in which the late Madame Sainton Dolby was held could have been desired than the general interest taken in the Concert given in the Princes Hall, on the 24th ult. That the eminent contralto was almost idolised by her pupils, those who were associated in the work of her Academy had constant means of judging, and offers of assistance from many former students were received as soon as the announcements respecting the Concert were made public. Musically, the interest of the performance centred in the production of a new cantata by Madame Sainton, which received the finishing touches only a few days before her death. She had also indicated by whom the solo parts were to be taken, and as a matter of course her wishes were faithfully carried out. The work is entitled "Florimel," and is written for female voices only. The libretto, by Mr. J. A. Blaikie, is a simple tale of pastoral life mingled with fairy lore, suggested at any rate, if not directly adapted, from Spenser. The Cantata will certainly prove a welcome addition to the number of high class works for female voices, for which a strong demand is now arising. The music is not only melodious, but is distinguished by a vein of fancifulness, and here and there a touch of quaintness admirably in keeping with the subject. It is also extremely well written, some portions—notably a chorus, "O follow, follow," showing musicianship of no mean order. The performance, under M. Sainton, could scarcely have been better. The principal solo parts were taken by Miss Fanny Moody, a young soprano gifted with a singularly sympathetic voice, and Miss Amy Foster, who possesses a rich mezzo-soprano organ, the training of which appears to be complete. Nothing could have been more pleasing than the rendering of the choruses, the phrasing and observation of the *nuances* being absolutely

without flaw. A considerable portion of the rest of the Concert consisted of Madame Sainton's songs, by express desire of the students. Among these was a graceful air, "Lady love, tender dove," from an unpublished Cantata, "Thalassa," which Mr. Edward Lloyd had kindly volunteered to sing, and an expressive sacred song, "A voice from Heaven," tastefully rendered by Miss Hilda Coward. The most successful efforts of the students were Miss Hyde's rendering of "Bel Raggio" and Miss Willis's remarkably finished delivery of "Non più mesta." We must not omit to mention the capital performance of Maurer's Concertante for four violins, by Miss Winifred Robinson. Miss Gates, Miss Cheetham, and Miss Cocks, pupils, we believe, of M. Sainton, at the Royal Academy of Music. There was a very large and aristocratic audience.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE final Concert of this Society for the present season, on the 20th ult., was attended not only by the subscribers and public, but by a considerable number of eminent musicians. This unwonted gathering was due to the nature of the programme, and the interest attaching to individual items. There is no longer any rashness in giving a high class Concert entirely of English music, and every year renders a scheme of this kind more easy of fulfilment, thanks to the successes our young composers are winning in every department of their art. If the intention had been to exhibit rising native talent in the strongest possible light, some other names would have been included in the programme, but even as it stood the scheme was fairly representative. Two of the items were written expressly for the occasion, the most important being a Choral Ode entitled "Freedom," by Mr. Ebenezer Prout. This is a setting of a poem by the Rev. P. T. Forsyth, the nature of which may be gathered from the author's own description:—"It is," he says, "a song of English freedom, of a thing at once gay and solemn, earthly and unearthly. It owes, perhaps, as much to women as to men. It is composite, as our race is—Celtic in its untamed passion, Teutonic in its controlled and ordered principle. It is blended of the wild and mystic hills and the conquered fierceness of the sea. It is less a proud possession than a mighty trust, and we are therein the stewards of the world. And to remain a blessing it must rest for ever upon the Rock Eternal of Duty and Self-control." This truly national theme is illustrated in verses of much spirit, and almost brilliancy of idea. Mr. Prout's music is in every way suitable to his text. The work opens with a solemn march-like baritone solo leading to a chorus in the same vein. The tenors, representing Celts, then have a unison chorus, which is followed by one for basses, who are supposed to be Teutons. Up to this point the style is rugged and, if the term may pass, self assertive, but when the female voices take up the parable it becomes somewhat more flowing and tuneful. The concluding chorus, however, is immensely broad and energetic, working up to a pompous peroration. The Ode is richly scored, but even without orchestra it would probably prove extremely effective, its thoroughly English character being perhaps its strongest point. Favourable mention must also be made of a very elegant setting, for soprano voice, of Tennyson's verses "Sweet and low," by Mr. John E. West. The first part was occupied by Mr. F. H. Cowen's romantic and beautiful Cantata "St. Ursula," a work that ought to take its place among the best things of its kind, for it only needs familiarity to command acceptance. No better example of English instrumental music could have been selected than Mr. Mackenzie's orchestral ballad "La belle Dame sans Merci." There were various other items which space will not permit us to mention. The performance of every piece left very little to desire. As usual, the choir sang splendidly, Miss Annie Marriott gave a highly dramatic rendering of the principal rôle in "St. Ursula," and almost equal satisfaction was given by the other soloists, Miss Hope Glenn, Mr. J. W. Turner, and Mr. Musgrove Tufnail. We are glad to learn that the past season has been one of the most successful ever experienced by the Society.

## MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE artistic portion of the past season's work may now be said to be practically concluded, and the all important question of finance absorbs the undivided attention of the societies whose appearances have been regularly recorded in these columns. It is not anticipated that the accounts will be of a very glowing nature, but if the effects of commercial depression can be tidied over without serious deficiencies, the future should make amends for pecuniary losses which may have been sustained.

The Philharmonic Society concluded its 1884-5 programme on March 24 with a Concert, in which the chief feature was Dvorák's "Stabat Mater." This performance had been looked forward to in musical circles with considerable interest, and the hearing of the "Stabat Mater" served to confirm the fact that Dvorák's position has been obtained not only by clever originality in the manipulation of an orchestra, but by his powerful grasp and intrinsic ability in the treatment of great subjects. Reverence and sublimity are the striking characteristics of his "Stabat Mater," and conscientiously adhering throughout to the broad text, avoiding all opportunities of making points for the mere sake of pleasing the ear, the effect of the work in its entirety is exceedingly impressive. Its rendering was commendable in every respect. The principals—Miss Anna Williams, Madame Patey, Mr. Edward Lloyd, and Mr. Bridson—gave, as might be expected, artistic expression to the solos, whilst the choir and band overcame the difficulties which Dvorák's scoring presents with intelligence and ability.

The very name of Herr Richter is sufficient to kindle the enthusiasm of everyone possessing the faintest interest in the presentation of high-class orchestral music, and in selecting Liverpool for the opening of his provincial tour, he was rewarded by a large and appreciative audience. This initial Concert, which took place at the Philharmonic Hall, on Tuesday, the 21st ult., was almost entirely devoted to examples of the great Bayreuth composer, and this is not only readily accounted for, but specially welcome in view of Herr Richter's unusually close and intimate connection with Wagner and the development of his theories. The personality of such a conductor is in itself a study, and under his *baton*, not only are such excerpts as the Vorspiel to "Parsifal," the introduction and final scene from "Tristan und Isolde," and even the well-worn, but always impressive, Overture to "Tannhäuser," vivified by the infusion of light and shade, but they absolutely, under such an influence, assume a new aspect in regard to the intentions of the composer. The only remaining item of importance in the programme was Beethoven's "Tragic" Symphony, No. 5, in C minor, and its rendering evidenced the same keen insight of the work and powerful command of his forces which constitute Herr Richter's great characteristics. Miss Lena Little, the vocalist, sang acceptably selections from Gluck and Mozart.

Mr. John Ross, the musical director of the Royal Alexandra Theatre, was the recipient, on Wednesday, the 15th ult., of a friendly address from a number of his associates and well-wishers—a graceful means of testifying to the esteem and regard in which Mr. Ross is universally held in musical circles.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING the past month comparatively little music has been publicly performed in Manchester, and the few Concerts that have been given have served to wind up their respective series; and, almost absolutely, to conclude our season. The last Pianoforte Recital, on Monday, the 6th ult., by Mr. Hallé, at which an interesting selection was made from the works of Scarlatti, Clementi, Handel, Schubert, Mendelssohn, and Hiller, attracted a large audience, and proved what a source of interest lies in the newly instituted afternoon performances. A fortnight later the Gentleman's Concerts terminated with a programme in which Schubert's "Trout" Quintet (ably rendered by Miss Houfer and Messrs. Risegari, Hunnerman, Smith, and Brazilier) and Schumann's Fantasie-

stücke, Op. 88, relieved the monotony of a programme mainly of pianoforte music. Miss Wilkinson exhibited a delicate touch in music by Chopin and Scarlatti; Miss Houfer and Mr. Hecht displayed higher qualities and greater experience in Saint-Saëns's Duet for two pianofortes upon a Beethoven theme, and the three pianists united their efforts in Bach's Concerto, which was given with accompaniment for stringed instruments.

At the last of the Working Men's Concerts, under Mr. De Jong's management, a crowded audience seemed to appreciate a plentiful assortment of ballads, interspersed with military band selections and some choral music.

Mr. Cross's Saturday Evening Entertainments at the Association Hall have throughout the winter been well attended, and, I hope, peculiarly rewarded the spirit with which they were undertaken.

The suburban choral societies have concluded their labours, after exertions in spreading a knowledge of, and taste for, serious music, which must have a very powerful influence.

At the theatres we have had various operatic and semi-musical companies, especially a D'Oyley Carte *corps* giving performances of the "Sorcerer" and other of Messrs. Gilbert and Sullivan's popular works.

Reviewing the season, as a whole, the increase in Mr. Hallé's staff of instrumentalists, while enabling the performance of many of Wagner's most striking pieces of orchestration, was far more importantly utilised in enhancing the effect of the great symphonies, which have been excellently given; but, if I may venture to express a very general feeling with respect to Mr. Hallé's programmes, I should advise the introduction of novelties upon a more liberal and general plan. Indebted to Mr. Hallé for increased excellence of performance, the subscribers do not forget that a great series of Concerts firmly established in a provincial city practically creates a monopoly which has its duties and responsibilities as well as its unquestionable privileges. There are evidences of increased competition, even in orchestral performance—that last want in the musical arrangements of our country towns—and it is plain that, combined with loyalty to an old undertaking, there is a determination to have novelty as well as recognised merit. The feeling which, many years ago, backed Mr. Hallé, and facilitated the establishment of his orchestral Concerts, has naturally grown; and is leading to the healthy encouragement of all really meritorious efforts.

A similar looking back upon the revolution quietly working at the Concert Hall confirms the conviction, long since arrived at by the public—but apparently unfelt by the directors of the Gentlemen's Concerts—that undertakings upon the largest scale appeal to audiences that cannot be accommodated in a room that sufficed for the more exclusive gatherings of thirty or forty years back. A very useful future might be devised for a long-established institution, but it must be based upon a clear insight into the changed condition of the surroundings. If the directors of the Concert Hall affairs will further develop their scheme of afternoon gatherings, and will give such able performances of chamber music as might easily and cheaply be arranged in Manchester, they will show that they understand the problem which it is their duty to study. The Gentlemen's Concerts have been brought to the very verge of ruin by a careless persistence in worn-out schemes; and by an obstinate adherence to obsolete ideas. During the past season evidences of new life have been given; some promising and others not quite healthy. May the plans for next winter be well-considered, liberal, progressive, and, above all, not cliquy.

In and around Manchester there has been an increasing energy in the smaller societies and musical undertakings, and no better evidence could be asked for of the spread of a love of music and of a growing skill in its performance. The efforts which some well known gentlemen made, at the commencement of the winter, to promote a culture of instrumental music resembling that wonderful increase of vocal ability which has taken place during the last few years have, I understand, been so successful as to warrant a very material enlargement of their operations. Next October there will, I believe, be a most comprehensive scheme of classes for instruction, inaugurated

under the superintendence of the Society for the Promotion of Orchestral Playing.

The two undertakings which still demand attention not only took place later in the month than the doings I have noticed, but stood a little apart from the regular work of the season. On Wednesday, the 22nd ult., the Vocal Society, after an interregnum of about two years, again appeared in public, under the direction of Mr. H. Watson, Mus. Bac., who succeeds the late Mr. H. Wilson as manager of the Society. The choral work was marked by considerable precision and taste, the best effort being Leslie's madrigal "Charm me asleep." The following evening the Free Trade Hall was well filled to welcome Herr Richter, whose manager had made wiser preliminary arrangements than heretofore. Owing to some difficulty in securing the best instrumentalists, the performance of the band certainly was not quite what had been expected. But much of the difficulty of the wood wind was caused by Wagner's peculiar mode of scoring. The programme concluded with Beethoven's Symphony in A.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

EASTERTIDE in Birmingham this year has proved more than usually barren of musical interest. Good Friday was celebrated by special services in some of the churches, and some secular vocalisation at Aston Grounds, where Mr. Vernon Rigby was the bright particular star; but neither Passion week nor Easter week was consecrated by any public performance of greater musical importance than a comic opera. At the Church of St. Augustine Mr. Gaul's Passion Music was performed on Good Friday with orchestral accompaniments, and the Unitarian Church of the Messiah gave selections on the same day from Haydn's Passion Music. On Easter Sunday, the most noteworthy musical celebration was a performance of Mozart's Second Mass, with orchestral accompaniment, at the Oratory.

The fourth and last of Mr. Stockley's Orchestral Concerts, which took place on the 16th ult., was, in some respects, the most interesting and enjoyable of the series, owing not only to the large proportion of meritorious novelties comprised in the programme, but also, and mainly, to the presence of composers of note hitherto known here only by name, of whom two, Mr. Praeger and Herr Martin Roeder, made their bows to the public from the orchestra. The *Prélude Symphonique* in D minor of the first-named composer, originally produced at the Crystal Palace some five years ago, was, next to the rarely-heard Beethoven Symphony, No. 8, the orchestral feature of the evening. Mr. Praeger, though present in the Hall, wisely entrusted the direction of the work to Mr. Stockley, whose intimate relations with the band enabled him to insure a well nigh faultless performance. The *Prélude*, it will be remembered, aspires to suggest in musical forms some of the psychological problems and characteristics of Byron's "Manfred," and is therefore to some extent in the nature of Programme music; but whatever may be thought of the composer's success in depicting the mental conflict of Byron's gloomy protagonist, there can be no question as to the excellence of his work, regarded solely as abstract music, and not a little surprise was expressed by Birmingham musicians that so fine a composition should have been so long neglected. On this occasion, the delight of the audience found vent in loud and prolonged applause, followed by calls for the composer, who was ultimately brought on by Mr. Stockley to bow his acknowledgments. Herr Martin Roeder, the composer of the Russian Opera "Vera," who conducted a couple of excerpts from that picturesque and characteristic work, also met with a very flattering reception. The ballet music, which constituted the first instalment, is a melodious and rather striking waltz, commencing in D major, and remarkable for its spirit, and strongly emphasised Russian colouring, to which a free use of the drum largely contributes. The following "Entr'acte" in C major, depicting the incidents of a Russian fair, including the passage of a bridal procession, which furnishes occasion for the introduction of the Russian song, "Kamarinskaja," is, like the previous excerpt, spirited and fantastic, though

in parts somewhat noisy and cacophonous, as a result of the prodigal use of instruments of brass and percussion. A third novelty was an overture, or initial number of a Suite in D minor, by Mr. Percy Godfrey, a young Worcestershire musician, a somewhat ambitious work for a maiden essay, but one evidencing a good deal of taste, refinement, and scholarship, if not very striking originality. Certain obscurities were probably due to defects of performance, as the work had evidently been very imperfectly rehearsed. The final novelty of the Concert was a *Morceau fantastique*, entitled "Phospho," by Mr. E. L. Hime, a sprightly and brightly scored piece of dance music, but wanting in character and originality. The remaining orchestral numbers were Sir Arthur Sullivan's noble "In Memoriam" Overture, produced at the Norwich Festival of 1866; Meyerbeer's "Coronation" March, and the Beethoven Symphony in F, incidentally alluded to, all of which were very creditably played under Mr. Stockley's direction. The vocalists were Madame Patey and Mr. Barrington Foote, the former of whom created quite a sensation by her powerful and impressive rendering of Beethoven's "Creation's Hymn." In Randegger's "Lullaby," to which Mr. Ould contributed the violoncello obbligato, the effect was momentarily impaired by a misunderstanding between Madame Patey and her accompanists, which involved a partial resumption of the song. Mr. Foote's contributions comprised airs from "Les vœux Siciliennes" and "Maometto secondo."

In pursuance of the project which they initiated in March, Messrs. Rogers and Priestley gave a second invitation Concert of classical chamber music to their friends and connections on the 13th. The executants were the same as on the previous occasion—viz., Messrs. Ward and Abbott, as leaders of the string quartet; Mr. E. W. Priestley, second violin; Mr. A. J. Priestley, violoncello; and Mrs. Hale, pianoforte. Beethoven's String Quartet in B flat, No. 6, Op. 18, and that of Mr. Villiers Staniford, for pianoforte and strings, in F major, Op. 15, constituted the alpha and omega of the programme respectively, other works of interest being Mendelssohn's Sonata in B flat, Op. 45, for pianoforte and violoncello, and a "Rondeau Brillant" of Schubert, Op. 76, for violin and pianoforte. Mrs. Hale greatly charmed the audience by her finished and expressive playing of Thalberg's Barcarole in A minor, and Raff's Rigaudon in D major.

The final Concert of Dr. Swinerton Heap's series of Classical Chamber Concerts was given at the Masonic Hall on Saturday, the 18th ult. The programme comprised a Quartet (in A minor, Op. 47, No. 1, strings) by Schumann, a violoncello solo, "Chante Elégiaque," by B. Tours, Beethoven's "Kreutzer" Sonata, a pianoforte solo, *Prélude* and *Fugue* in E minor, by Mendelssohn, and a Quartet in E flat, by A. C. Mackenzie. The artists were the same as on former occasions, Messrs. Carrodus, Speelman, Bernhardt, and Vieuxtemps being the strings, and Dr. Heap pianist. The performance throughout was admirable, and elicited enthusiastic expressions of approval. These Concerts will be resumed in the autumn.

On Monday, the 20th ult., a Pianoforte and Violin Recital was given at the Midland Institute by Miss Emily Walker and Miss Lilian Dixon. The concerted numbers were Beethoven's Sonata, Op. 30, No. 3, and part of Rubinstein's first Sonata for violin and piano. Miss Dixon played several violin solos—Ernst's "Elégie," a Romance by Carrodus, entitled "L'Adieu," an *Allegretto grazioso*, by Molique, Beethoven's Romance in G, and a selection from Brahms's Hungarian Dances, arranged by Joachim—in all of which the fair performer evinced considerable taste and skill, though scarcely sufficient power. Miss Walker's solos included Beethoven's Thirty-two variations in C minor, Mendelssohn's *Prélude* and *Fugue* in E minor, Rubinstein's *Valse Caprice*, and Moszkowski's *Polonaise* in D, besides several others well calculated to test the pianist's powers in every way. Miss Walker possesses technical excellences of a high order, combined with chasteness of style and refined feeling, but she appears to more advantage as executant than as composer. She also shared with Mrs. Hutchinson the vocal items of the programme and the applause which they so well merited. Mr. F. T. Cox acquitted himself in a praiseworthy manner of the duties of accompanist.



## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH there are not wanting indications that the musical season is rapidly waning, the month now brought to a close has been remarkable for several interesting events. First and foremost in point of importance, though coming last in order of date, was the visit to Leeds, on the 22nd ult., of Herr Richter and his famous band. This was his third engagement in connection with the provincial tour he and his followers are now making. The visit was generally regarded with much interest in musical circles of Leeds and Bradford, and it was matter for astonishment that when the performance came round the Victoria Hall contained many empty seats. That the influence of Wagner should largely pervade the Concert was but natural, and was accepted as if the matter had been a foregone conclusion. How far the spirit of the bard of Bayreuth met with acceptance is another question. The overture to "Tannhäuser," not only because it is more familiar, but because it is constructed on well understood lines, can always find sympathetic ears, but not so perhaps with the less transparent harmonies and hidden meanings of the instrumental music from "Tristan," "Parsifal," or the Walkürenritt music. Liszt's Hungarian Rhapsody, No. 4, proved much more agreeable fare, and the contrast afforded by the fascinating Seventh Symphony of Beethoven was charming beyond measure. Further acquaintance with Herr Richter, and with the great tone-poems which threaten to revolutionise the art of music, would be welcomed by many who attended the Leeds Concert. It should be added that two songs were sung by Miss Lena Little, an accomplished contralto.

Following closely upon their artistic success in connection with the Handel Commemoration Festival, the Bradford Festival Choral Society gave a performance of "Elijah" in St. George's Hall, on March 27. The performance was in most respects a worthy example of the high state of efficiency to which this strong organisation has been brought. The band again proved the only exception to the rule, and afforded another instance of the difficulty often experienced in Yorkshire of securing a really perfect body of instrumentalists. The principals were Miss Annie Albu, who, in oratorio, was new to a Bradford audience, Miss Hilda Wilson, Mr. Seymour Jackson, and Mr. Bridson. Mr. Burton was the Conductor, and the Organist was Mr. J. H. Clough.

Mr. Misdale brought an interesting and successful series of Chamber Concerts to a close in Bradford on the 11th ult. He was assisted in the final Concert by Mr. J. H. Beers, a violinist of undoubted accomplishments, and by Mr. Charlesworth Fawcett, a clarinet player of considerable local reputation. The combination served to introduce several fresh works, which secured an attentive hearing. Rubinstein's Sonata for piano and violin did not meet with much acceptance, but Dr. Villiers Stanford's Intermezzi for piano and clarinet, and the Fantasiestücke for the same instruments, by Niels Gade, absorbed the undivided attention of the audience; and the reception of Mozart's E flat Trio for piano, clarinet, and violin (Op. 14), showed a genuine appreciation of music so exquisitely inspired and expressive.

The performance of Max Bruch's "Odysseus," or rather of the first two scenes of that work, constituted the leading attraction at an "open meeting" of the Bradford St. Cecilia Society, at the Bradford Technical College, on the 14th ult. The composition proved extremely interesting, and was put before a large audience most intelligently, albeit, for want of an orchestra, somewhat inadequately. The music, melodious to a degree which becomes almost commonplace, falls far short of the heroic nature of the theme which it is intended to illustrate, and if it were not for its beautiful contrasts and almost perfect workmanship, the only effect would be to satiate the ear with agreeable sounds. The passages descriptive of the Tempest come nearer to the quality of genuine inspiration than any other portion of the work heard on this occasion. A notice of the performance, however, would be incomplete without a word of genuine appreciation for the admirable efforts of the Society, who, not only in Bruch's work but in the rendering of Bach's "God's time is the best," showed

excellent phrasing, ability, and the quality of fulness and refinement of tone. The solo vocalists were Miss Hoschke, Mrs. Clayton Russell, and Mr. Vaughan Edwardes, the latter gentleman giving an admirable rendering of the part of *Odysseus*. Mr. Hecht combined the difficult duties of conductor and accompanist to the works of Bruch and Bach. Miss Averdick and Mr. St. Hensé also assisted as accompanists.

In addition to many admirable glees and part-songs, the Huddersfield Glee and Madrigal Society at its third and final Concert of the season, on the 9th ult., gave a performance of Sir Arthur Sullivan's Cantata "On Shore and Sea." The chorus singing was effective, and the solo work was in the hands of Miss Wilkinson, a conscientious local artist, and Mr. W. Riley, Miss Iredale, Mr. F. Haigh, Mr. Henry Ackroyde, and Mr. L. E. Stott also contributed songs, Mr. Littlewood giving an instrumental solo for which he was recalled. The Conductor was Mr. W. H. Cross. The Society has done much useful work, and deserves the support of the public, for whose enjoyment it seeks to provide.

The Armley and District Choral Society gave its closing Concert of the season on the 20th ult., the work selected for performance being "Israel in Egypt." It is but four years ago, or thereabouts, that the Society was established, and almost at one bound it has taken a front rank among district choral societies. The energy of its members is great and their musical talent unquestionable, but the ambition of the Society is unbounded, and not content with showing what it can do in a local sense, it has determined to acquire reputation further afield by competition with similar societies in connection with the International Inventions Exhibition. The performance of Handel's great work on the occasion under notice afforded a fair test of the artistic capabilities of the chorus, and the result was gratifying almost beyond expectation. The body of tone was massive to a degree for which one is not always prepared in a chorus of less than a hundred vocalists, and in point of precision and phrasing the performance was almost everything that could be desired. The Society is also happy in the possession of soloists of considerable powers, and to the principals on this occasion—Miss C. I. Swithinbank, Miss Sweeney, and Mr. Waddington—much credit may be conscientiously awarded. The Conductor of the Society is Mr. W. H. Harrison, who is both painstaking and able. The Society had the assistance of a small orchestra, with Mr. Edgar Haddock as leader. Mr. J. Hanson presided at the piano.

## MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

THE ninth and last of this season's Popular Concerts was given on Easter Monday at Colston Hall, Bristol, when for the only time during the season the house was really crowded as it should be at every Concert. If such large audiences were the rule, instead of the exception, doubtless the finances of the Society would be in a less lamentable state than is the case at present. This Concert was an especially interesting one from many points of view, but chiefly from the production of a new organ Concerto from the pen of Mr. Ebenezer Prout, who himself conducted his composition. Mr. Prout is no stranger at these Concerts, having already written three works expressly for Bristol. This new Concerto, No. 2, in E flat, has been composed expressly for Mr. George Riseley. It was written two years ago, and the manuscript had been already sent down to Bristol, when the temporary suspension of the Monday Popular Concerts caused its production to be postponed. In its character the new work differs considerably from its predecessor, No. 1, in E minor. Though modelled upon the same lines it is more concise. The general tone of the Concerto in E minor may be described as elegiac and tender, the one in E flat is more broad and jubilant. The fugal element so closely associated with the organ style comes much more into prominence in the later than in the earlier work, especially in the finale, and the solo instrument is in general combined in a somewhat different manner with the orchestra, masses of tone being more

frequently employed than solo effects. Throughout the movements, allegro maestoso, larghetto, and finale vivace, the interest is well sustained, and great enthusiasm was evinced by the audience. The passages for the solo instrument are of immense difficulty, but were surmounted with, apparently, the greatest ease by Mr. Riseley, whose magnificent playing seemed to astonish even a Bristol audience, who are necessarily more or less accustomed to it. Both composer and organist were heartily recalled, and it is pleasing to hear that Mr. Prout was thoroughly satisfied with the performance of his work, and spoke in the highest terms of the orchestra. We hope some day to have another opportunity of hearing this grand composition in Bristol. The Unfinished Symphony of Schubert was the chief item in the second part, and was admirably rendered. The Overtures, "Zanetta" (Auber) and "Tannhäuser" (Wagner), the latter splendidly played as usual, with a selection from "Il Trovatore," and a waltz of Gung'l's, completed the orchestral part of the Concert. Miss Phillips and Mr. Montague Worlock were the vocalists, each contributing two songs. In deference to a very strongly expressed wish, on the part of Mr. Riseley, the Society has decided to give a grand extra Concert on the 13th inst., with Mr. Riseley's band and choir of 300 performers, when the works performed will be Beethoven's Choral Symphony and Barnett's "Ancient Mariner."

Mr. Riseley gave Organ Recitals at the Colston Hall on Good Friday, both afternoon and evening, and on Easter Eve (when some of Mr. Prout's compositions were performed), and also on the 18th and 25th ult.

The Saturday Musical Association gave its thirty-first Concert, on the 11th ult., at Colston Hall, when Barnett's "Paradise and the Peri," and a miscellaneous selection were performed. The principal vocalists were Miss Kate Fusselle, Miss Eleanor Rees, Mr. E. T. Morgan, and Mr. W. Thomas; Grand Organ, Mr. Riseley; Conductor, Mr. George Gordon.

At Exeter, during the Holy Week, appropriate selections from Gounod's "Redemption" were sung at the evening services at the Church of St. Michael and All Angels, and on Good Friday afternoon Haydn's Passion was given as a special service at the Cathedral. On the same afternoon Mr. Edwin Bending gave an Organ Recital at the Victoria Hall, at which there was but a small attendance, owing partly to the fine weather, and partly to the fact of its being fixed for the same hour as the Cathedral service; and in the evening a Concert of sacred music was held in the same rooms, under the direction of Mr. Farley Sinkins. The Orchestral Society, while still retaining a connection with the Western Counties Musical Association (by which it was originated) has been constituted as an independent Society, and promises its subscribers three Concerts in each year. The first of these was held on the 9th ult., and was fairly successful. The programme included the Overture to "Rosamunde" (Schubert), "Zampa" (Hérold), and Haydn's "Clock" Symphony, besides sundry smaller items, and three vocal numbers, contributed by Mr. F. Dixon, of the Cathedral Choir. The music was, on the whole, creditably performed; but a little less prominence of the brass, and a little more delicacy in some of the wood wind is to be desired, and will doubtless be obtained by the Conductor, Mr. R. B. Moore, to whose earnestness and care the present efficiency of his band is sufficient testimony.

The eighth annual Festival of the Western Counties Musical Association, to which in honour of the bi-centenary of the great composer a special Handelian character was given, took place on the 16th ult., the programme in the morning comprising Handel's "Alexander's Feast" and the Fourth Organ Concerto, which was played, according to the old custom, after the chorus "Let old Timotheus," and that in the evening Gade's "Psyche" and Mendelssohn's "First Walpurgis Night." All these works were new to Exeter and were well performed, especially considering the scanty opportunities for full rehearsal. An idea of the musical army of the Society, as represented at its latest Festival, may be gathered from the following figures. The chorus (of 299 voices) comprised 110 sopranos, 75 altos, 48 tenors, and 66 basses, from the following places:—Budleigh Salterton (15), Cullompton (40), Exeter (111),

Exmouth (19), Silverton (19), North Devon District (13), Taunton and Porlock (15), Teignmouth (19), Tiverton (23), Wellington (17), and Honiton (17). The band (under the able leadership of Mr. M. G. Rice) consisted of sixty-one players:—Eleven first violins, fourteen seconds, seven violas, seven violoncellos, four contra-bassi, one piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, three trumpets, one drum, and organist (Mr. E. M. Vinnicombe), or twenty-six professionals and thirty-five amateurs. The chorus singing was, in many instances, particularly good (notably in "The many rend the skies" and "Come with torches"), and showed a marked improvement upon last year. The solo parts were taken by Miss K. Fusselle, Miss Mary Bliss, Miss Butterworth, Mr. Bernard Lane, Mr. Brereton (afternoon), and Mr. Oswald (evening), all of whom sang the music allotted to them very efficiently, Mr. Brereton being especially well received in the solos from "Alexander's Feast." Miss Fusselle and Mr. Oswald deserve much credit for their rendering of the difficult parts of *Psyche* and *Eros* in Gade's Cantata, the trios in which were charmingly sung by the Misses Bliss and Butterworth and Mr. Bernard Lane. The Organ Concerto was most ably performed by Mr. E. M. Vinnicombe, who was also at the organ throughout the afternoon Concert. The band did its work thoroughly well, and the attendance in the morning was very large, though not so satisfactory in the evening. In conclusion, we offer our sincere congratulations to the talented Conductor, Mr. D. J. Wood, to whose untiring efforts so much success of the Concerts is due.

The Plymouth Vocal Association gave its third and last Subscription Concert for the season in the Guildhall, Plymouth, on the 8th ult. There was a large audience, and a capital programme was presented to commemorate the Handel bi-centenary. The first part consisted chiefly of selections from "Samson," and Gade's "Crusaders," given for the first time in the West of England, formed part two. The full choir of the association did the chorus work, and Miss Clara Samuell, Mr. A. Kenningham, and Mr. Hilton were engaged for the solos. The accompaniments were played by a full orchestra under the leadership of Mr. Pardew and Mr. Rice, Mr. A. C. Faull presiding at the grand organ. Mr. F. N. Lohr conducted, and much credit is due to him and his choir for the manner in which the music was performed. We must also add a word of praise to the orchestra for the excellent rendering of the Overture to "Samson" and the accompaniments throughout the Concert.

Mr. Augustus Aylward's second Popular Concert of the season was given in the Assembly Rooms, Salisbury, on the 8th ult., with the greatest success. The orchestra numbered forty-five performers, and the programme included Mendelssohn's Wedding March, Bennett's G minor Symphony, the Overture to "Die Zauberflöte," Burnett's Intermezzo, Gounod's Marionette March, &c. Miss Aylward was the solo pianist, and performed Mendelssohn's Caprice Brillant with orchestral accompaniments. Mr. Charles Fletcher played two violin solos, both being encored. The vocalist was Miss Emma Fowle.

The St. Martin's Choral Society, at the second Concert of the season, on the 23rd ult., gave Bennett's "May Queen" with full band and chorus. The principal vocalists were Miss Amy Aylward, A.R.A.M., and Mr. Howgate, of Salisbury Cathedral. The second part was miscellaneous, and the Concert was much enjoyed by the large audience. Mr. Augustus Aylward conducted.

The Sarum Choral Society gave its first Concert of the season at the Assembly Rooms, Salisbury, on the 14th ult., when "The Messiah" was performed with full band and chorus. Principal vocalists—Miss Bertha Moore, Miss Alice Farren, Mr. C. E. Pillow, and Mr. J. T. Hutchinson. There was a large audience, and the whole performance went without the slightest hitch. Mr. Gamble was the leader, and Mr. W. P. Aylward Conductor.

The first performance of Mr. Spinney's interesting work "The Village Belles" was given at the Assembly Rooms, Salisbury, on the 16th ult., before a crowded audience. The chorus was supplied from Miss Jarman's pupils, Montague House, assisted by friends. The Cantata was heard with every sign of pleasure, and at the conclusion

the composer, who presided at the harmonium, was long and loudly applauded. Mrs. Beesley accompanied admirably on the grand pianoforte. The principal singers were Mrs. Wells, Miss Lily Mullings, Mr. Hayden, and Mr. Percy Smith.

It is an interesting proof of the growth of the love of classical music that at the Easter Concerts of two schools in the West of England—that of the King's School, Sherborne, and of Lord Weymouth's Grammar School, Warminster—a complete Symphony of Beethoven should be performed, the second at Sherborne and the fifth at Warminster. The other parts of the programme were, at the latter school, Beethoven's "Ruins of Athens" and Mendelssohn's G minor Pianoforte Concerto, and at the former, Part I. of the same composer's "St. Paul." The chorus in each case was composed of pupils of the school as far as the trebles and altos were concerned, and a fair proportion also of the tenors and basses. Many of the solos were taken by the pupils.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

IN commemoration of the bi-centenary of the birth of Johann Sebastian Bach, his Passion music ("St. Matthew") was performed at the old church of St. Cuthbert, on the eve of Good Friday, under the direction of Mr. Waddell, by a choir of about one hundred and fifty, accompanied by a string band of about thirty performers, led by Messrs. Daly and Dambmann. The performance was listened to with unflagging interest by a congregation numbering over 2,500. The service was presided over by Dr. Macgregor, the senior pastor, who at once elevated the tone of the congregation by reminding them that they were met together for an act of worship, and not merely for a musical entertainment. The devotional feeling was further sustained by the congregation taking part in a number of the chorals. Some of the difficult portions of the work were omitted, but the continuity of the narrative was tolerably well preserved. A larger combination of the musical resources in Edinburgh would have been necessary in order to do full justice to the memory of so great a master; still, considering the limited means at command, the work was very fairly rendered, and much praise is due to Mr. Waddell for undertaking it at such an appropriate season, and in a place so suitable. The soloists were Mrs. Ellis, Mrs. Anderson, Miss Noble, Mr. Millar Craig, and Mr. Gledhill, all of whom acquitted themselves satisfactorily. It was gratifying to see so many of the congregation arrive, score in hand, ready to enjoy this, in Scotland, unique performance.

On the 7th ult., the Philharmonic Society gave its fifth Concert, at the Morningside Athenæum. A chorus and orchestra, numbering 100, performed Macfarren's Cantata "May Day," which proved most enjoyable to the audience, under the skilful conductorship of Mr. Carl Hamilton and Mr. Francis Gibson. Mr. Hamilton gave great delight by his rendering of Mendelssohn's Variations for cello in D flat, accompanied by Mr. F. Gibson.

The St. Bernard's Choral Society gave its first Concert on the 9th ult., when a selection from Gaul's "Holy City" and Anderton's Cantata "The wreck of the Hesperus" were performed. Mr. C. S. Hamilton conducted.

A morning Concert was given in the Masonic Hall, on the 11th ult., for the benefit of the Longmore Hospital, by Mr. Kirkhope's private choir, accompanied by a small string band, piano and harmonium. The principal items in the programme were Gounod's Motett "Gallia," Villiers Stanford's "Elegiac Ode," and Gade's "Spring Fantasia" for four solo voices, pianoforte and orchestra. The piano part was ably sustained by Mr. Francis Gibson. The programme also comprised glees and part-songs, among them Sir R. P. Stewart's clever setting of "Cruiskeen Lawn" and Otto Schweitzer's *à capella* arrangement of "When the kye come home." The choir throughout did full justice to the music, but the orchestra was too limited for the proper rendering of the orchestral effects. Among the soloists we must particularly commend the fine execution of Mrs. Ellis in Gounod's "Gallia." Thanks are due to Mr. Kirkhope, the Conductor of this Society, for his energy and skill in bringing before the public

novelties of so high a character in so praiseworthy a manner.

Last, but not least, is to be mentioned a very creditable performance in St. Mary's Cathedral, in conjunction with the other local episcopal choirs, of the first part of Gounod's "Redemption," under the *bâton* of Mr. Collinson, Organist of St. Mary's, on Good Friday. The Cathedral was filled by a very appreciative congregation, and Mr. Collinson, whose fortnightly organ recitals at the same Church I must not forget to mention, is to be highly congratulated on his success, both as Conductor and Organist.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE fifth annual Concert of the University (male voice) Choral Society took place on the 2nd ult., in the Bute Hall so named in honour of the Marquis of Bute, a most munificent donor of the College. There was a large audience. A chorus from Mendelssohn's "Œdipus," Beethoven's "Creation's Hymn," and Mendelssohn's "Ode to the Sons of Art," with some lighter music by the choir, together with songs and instrumental selections, constituted the entertainment, which, if hardly up to the standard that should be aimed at, was yet sufficiently pleasing. Several other Concerts took place on the evening of the 2nd ult., namely, the Glasgow Unitarian Musical Association, with a performance of Cowen's "Rose Maiden," orchestrally accompanied, Mr. D. R. Munro conducting; the choir of St. Ninian's Established Church (Mr. J. H. S. Duncan, Conductor), with a programme of short pieces, sacred and secular; and the South Side Choral Society, under Mr. McKean, with selections from "Elijah" and "Samson."

In the Wellington Palace, on the 7th ult., a Concert was given by the Glasgow Musical Union, consisting chiefly of glees and part-songs. A short Cantata, "The call to battle," the words by Mrs. Hemans and the music by William Hume, was included. Mr. W. Moodie conducted and Mr. C. H. Miller accompanied on the piano. The Choir and Musical Association of John Street United Presbyterian Church submitted their annual programme on the same evening, the selections including Mendelssohn's "Hear my prayer" and "Spring," from Haydn's "Seasons." Mr. George Taggart conducted and Messrs. Luther Hall and J. Logie accompanied on piano and harmonium. The Hillhead Musical Society, at one time the leading association of its kind in Glasgow, but which has, for some reason not easy to explain, but certainly not from the want of good training, fallen away both in numbers and musical ability, gave the second Concert of the season in the Queen's Rooms, on the 7th ult., in presence of the usual crowded audience of friends. Gounod's "Third Solemn Mass" occupied the first part of the programme, the accompaniments being played by a small orchestra. Mr. W. T. Hoeck conducted. Hofmann's "Melusina" was performed at the annual Concert of the Philomel Society on the 6th ult., Mr. Julius Seligmann conducting. A second performance of Mackenzie's new Oratorio, "The Rose of Sharon," was given on the evening of the 9th ult., by the Tonic Sol-fa Choral Society, in St. Andrew's Hall.

A. R. Gaul's Cantata "Ruth," which has been in noticeable favour here this season, was very successfully rendered by the Choir of St. Vincent Street United Presbyterian Church on the 10th ult., under the direction of Mr. Hugh McNabb. Miss K. Johnstone, from the Royal Academy, took part in the solos. Messrs. L. and T. Hall accompanied on the pianoforte and harmonium respectively.

An interesting triad of musical works by Gade, Goetz, and Mackenzie was produced at the Concert of the Pollokshields Association on the 13th ult., one of these, Goetz's "Nænia," being performed for the first time in Scotland. The Concert opened with a bright rendering of Gade's "Spring's Message." Following the not very satisfactory singing (unaccompanied) of Henry Leslie's "Lullaby of life" came "Nænia," the rendering of which remarkably clever, scholarly and deeply expressive composition, was very fairly successful, considering the undoubted difficulties of the choral writing. Mackenzie's Cantata "The Bride" concluded the Concert. Its many beauties were well brought

out under Mr. Hoeck's sympathetic conducting. The Kyrle Choir, in furtherance of the praiseworthy aims of the Society, of which it forms a part, has given several Concerts, at nominal charges for admission, in the poorer parts of the town. A Concert was given by the Choir in the Queen's Rooms on the 14th ult., for the purpose of raising funds for its gratuitous operations, and there was a gratifying response on the part of the public. The programme comprised Gade's "Spring's Message," Grimm's "The Soul's Aspiration," Adolf Jensen's "Feast of Adonis," and C. H. Lloyd's "Hero and Leander." There was a good orchestra under the leadership of Mr. W. H. Cole, and none of the music therefore suffered from lack of proper accompaniment. The choir numbered 100 voices, the soprano and alto parts being of particularly fine quality. Jensen's "Feast of Adonis" was well presented, and the larger work which followed ("Hero and Leander,") was done every justice to. The adoption of the Greek tonalities for Nos. 2 and 4 seemed to be highly appreciated, all the more, perhaps, that the cadences bear a noticeable likeness to those of Celtic music, with which people are so familiar here. Mr. Allan Macbeth conducted. Two solos were played on the viol di gamba, by Mr. Walton, a member of Mr. Cole's orchestra. On the same evening the Partick Musical Association gave its annual Concert in the Burgh Hall, with Jackson's Cantata "The Year," as the principal feature of the programme. Misses Johnstone and Sneddon from the Royal Academy, and Messrs. Dunsmore and Fleming were the principals. Mrs. Bannerman was an efficient pianoforte accompanist. Mr. H. McNabb conducted.

In Scotland, boys' voices are as yet but little utilised in Church choirs or musical societies, but there is a decided movement in that direction, and the institution of such societies as the Glasgow Academy Choir, so long conducted by Mr. J. Maclaren, and the Southern Boys' Choir, now in its second year and under the charge of Mr. H. McNabb, where the treble and alto parts are exclusively sung by boys, cannot fail to demonstrate the resources that lie to our hands in recruiting for musical service. A Concert by the latter-named society, the second that has now been given, took place in Govanhill Burgh Hall on the 16th ult., attracting a large audience. A select number of tenor and bass voices took part, singing also one or two pieces alone as a variety. The general choir was particularly successful in two anthems by Dr. Stainer, "O Zion that bringest," and "What are these?" In a number of secular selections which were sung in the second half of the programme, the most agreeable were the glees by Stevens, Callcott, and others, in which the alto part was taken by all the boys. A solo and chorus, "Sailor, my Sailor," by W. Hume, which has become rather popular with treble and alto choirs, was very effectively rendered, and encored. Miss Corbet accompanied on the piano, and Mr. W. Schofield on the harmonium.

The Dennistoun Musical Society, conducted by Mr. T. S. Drummond, performed C. H. Lloyd's "Hero and Leander," at its annual Concert on the 15th ult. Mr. John Brown accompanied.

The choir of Camphill United Presbyterian Church, conducted by Mr. W. Schofield, gave a Concert on the 21st ult., Mendelssohn's "Walpurgis Night" being included in the programme. Mendelssohn's "Athalia" was the principal feature in a Concert given by the Institute Choir of the Foundry Boys' Religious Society, on the 24th ult., under the conductorship of Mr. A. Myles.

The amount over from the Choral and Orchestral Season of 1884-85 is £513 4s. 8½d., which, with the former balance, has left a total surplus on hand of £2,695 13s. A dividend of 5s. in the pound is to be paid to the guarantors who kindly met the demands upon them in former unprofitable years. This makes a repayment to these gentlemen of 15s. in the pound of the £4,252 they had to make good.

Costa's "Eli" and Mackenzie's "Rose of Sharon" are two of the choral works decided on by the Glasgow Choral Union for next season's Concerts.

The annual Concert of the Uddingston Musical Association took place on the 21st ult., Mr. James Allan conducting. Romberg's "Lay of the Bell" was performed, together with glees, part-songs, and solos. The choral singing was excellent.

## MUSIC IN OUR VILLAGES.

### THE EATON FESTIVAL.

It is with great interest that we have watched the spread and success of Mr. Henry Leslie's village choir movement, which he started some five years ago in Montgomeryshire, and which is creeping slowly and surely over England, going to the very root of national musical cultivation by the thorough instruction, among its other branches, of our village children. It would be hardly possible to witness a more creditable result of a few years' training of village material than that which took place under the Duke of Westminster's auspices, at Eaton, on the 11th ult. The choirs were drawn from the five neighbouring villages on the Duke's estates, Aldford, Eaton, Eccleston, Handbridge and Pulford. Every pupil is taught to read music either by the old notation or the tonic sol-fa system, and singing by ear is entirely discouraged. Each place possesses its own teacher or sub-choirmaster, and the whole association is superintended by Mr. H. J. Timothy, the Eaton organist, to whom much praise is due for the admirable energy and ability he has devoted to the movement.

The choirs, divided into senior and junior, compete for diplomas and banners of honour, and there is also a diploma of honour for quartet singing. Mr. Leslie, who adjudicated, in the course of a few remarks before communicating his decisions, laid special stress on the importance of the training of the junior choirs; and we cannot but feel that in the instruction given in sight reading to the village children lies the strength and possibilities of future greatness for the movement.

The competition commenced at half-past ten, and lasted (including a short interval and an afternoon Concert, in which the winning choirs took part) until after six o'clock. If we consider the long English winter, with its interminable evenings beginning at four o'clock, the benefit, socially, of such a means of employment as this teaching will in time insure to our village folk, cannot be too highly estimated. Indoor occupation is always a difficulty in cottages, and any form of employment after working hours, which can be, at the same time, made a harmless pleasure, lessens the power of our national vice, Drink, and softens those who come under its influence.

We cannot too earnestly hope that those who are "in authority" in our counties and villages may be encouraged by this short account of the success of the Eaton Festival, to follow the example of the Duke of Westminster, and give their personal aid to a movement which is so eminently calculated to produce the best results, both socially and musically, among the cottagers of England. The afternoon performance consisted of a Concert in which the Hon. Mrs. R. Lytton, Miss Wakefield and Miss Augusta Hervey took part. Messrs. Ratliff, Benson, Hardy and Hon. S. G. Lytton also sang some part-songs, which, in their execution were an admirable lesson to the choirs. There was, in addition to this, a string quartet led by M. Louis D'Egville, who also contributed some solos. We cannot conclude without offering cordial congratulations to Mr. Leslie on the growing success of his excellent movement and wish him more support, similar to that extended by the Duke of Westminster, to insure its promotion throughout the United Kingdom.

## MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 12, 1885.

THE most significant features in the musical activity of the metropolis during the last month or two have been the projects looking toward a more thorough and energetic cultivation of local talent that have been put before the public. Mr. van der Stucken, of whose Novelty Concerts I have spoken heretofore, made a bold stroke at his last Concert given in Steinway Hall, on March 31, by admitting none but American compositions to the programme. The experiment was viewed with considerable curiosity since only the higher order of compositions have figured in Mr. van der Stucken's schemes, and in this department of original creation little if any encouragement has been given to American musicians. The number of times within ten years that a symphony by an American, or even



an overture, has formed part of a first-class Concert in this city or in Boston, can almost be counted on one's fingers. Conductors and managers of Concerts have held aloof from them as if their production, even as single numbers in extended schemes, would bring financial disaster. Many times the eyes of ambitious musicians have been turned to Mr. Theodore Thomas in the hope that he, like a Moses, would lead them out of the Egypt of neglect; but they have looked in vain. Our Philharmonic Society, which stands for the highest in musical art in this country, has been equally indifferent, although nothing is clearer than that a systematic and vigorous encouragement of native composition by this organisation, not only would give a great impetus to musical production, but would do so without loss of prestige or money to the Society. But the refusal of the Philharmonic to perform American works is only another indication of that conservatism or timidity of which I took occasion to speak in this place last December.

Mr. van der Stucken is a young man who has faith in the Americans as a people, and who has acquired the conviction by association with some of the leaders of the national schools of music in Europe (Benoit, Grieg, and Liszt) that Americans will produce good music in the course of time if the conditions can but be established here, which made such men as I have mentioned representatives of special tendencies in Europe. He seems to believe that if the compositions of American musicians are performed, and the needed incentive to creation supplied, a man will arise who will possess the qualities of genius essential to leadership, and that such a man will become an influence, and younger men, clustering around him, we will soon have an American school of composition.

I do not know whether Mr. van der Stucken's convictions on this point go so far as to lead him to believe that such a school will possess a distinction, or characteristic flavour. The plain teachings of such national schools as the Norse and others that have been strongly influential in Europe, would seem to be that a consummation like this must wait upon the development of more markedly national traits than the American people possess. At present, as Mr. Joseph Bennett pointed out with clearness and ability, in his preliminary observations on American music in the March number of THE MUSICAL TIMES, we are far from being a nation in art matters. The world has poured all its varied elements into one mould, and we must wait patiently for them to unite in a product which will be recognisable as something new and native to the soil. We have no *Volkslied*, and there are not wanting those who predict that we never will have one. It cannot be uninteresting in connection with this discussion to read what one of the foremost American musicians has to say on this subject. I violate no confidence in printing the following passage from a private letter addressed to me after Mr. van der Stucken's Concert by Mr. Dudley Buck, one of whose compositions figured among the American novelties produced on that occasion: "That America is sure to produce, in time, some great original musical writer, is fair to assume. That writer will be original in my view, however, not through anything distinctively American, but by his own individuality *per se*. Look at Italy; her 'school,' technically speaking, is dying. Boito, Sgambati, and others do not represent the Italian idea any more than Saint-Saëns and (especially) Gouvy represent the French, or Cowen and Mackenzie the English idea. The great classics (the *Sewerpunkt* of music, so to speak, existing in Germany) are bound to affect all the world, and the men mentioned are the proof thereof. A possible, or apparent, exception is Dvorák, whose acquaintance I chance personally to possess. He proves my theory as a Bohemian of the Bohemians—a sort of apotheosis, artistically speaking, of gipsy music. Now, then, with all the world pouring its art results into America, and, more too, its actual nationalities, we are going to obtain in time an amalgam of a very strong, not to say the strongest, type. We will have strong originalities despite the lack of home protection, which Europe has always had; but an American 'school' I doubt if we ever will have in view of the fact that the ends of the earth are growing cosmopolitan."

Mr. Buck's line of reasoning is fanciful, and I let it stand here without assailing it. It is enough for the purposes of

this somewhat extended prelude that he concedes the likelihood that a strongly original composer will arise in America. When this happens, and the eyes of the world are directed towards him, the rest will soon follow. His original traits will be the heaven for the lump of American music that will speedily be mixed. The American Concert to which I have referred proved that we already come near to having such a man in Professor John Knowles Paine, of Harvard University, whose prelude to the "Œdipus Tyrannus" led off on that occasion. This piece of music, which ought to be known in England, would be worthy of the best German writer living; I heard it when it was first performed at Cambridge in connection with Sophocles' tragedy, and have heard it repeatedly since, each time with a growing sense of its beauty, dignity, and nobility. Better incidental music than it, and its companion pieces, has not been composed for any of the classic plays. In it, and Mr. Buck's overture to Scott's "Marmion," there was ample evidence of native strength to justify hopes for the speedy achievement of the purposes which are at the base of Mr. Van der Stucken's agitation. All the other compositions, in particular those of two young New Yorkers now resident in Germany, George Templeton Strong and E. A. MacDowell, reflected the influence of the works of Liszt and Wagner in a degree which made one look only to the technical execution for signs of creative talent. The programme was as follows:—

Prelude to Sophocles' "Œdipus Tyrannus," Op. 35 (J. K. Paine).  
Concerto for Pianoforte, A minor, Op. 15, second and third movements (E. A. MacDowell). Miss Adele Margulies.  
Overture to "Marmion" (Dudley Buck).  
Scene and Air, "Once as I told in glee," from "The Tale of the Viking" (G. E. Whiting). Miss Marie Van.  
Interlude from "Vlasda" and "Singers' Festival Procession" (E. van der Stucken).  
American Legend, for violin and orchestra, Op. 101 (E. C. Phelps).  
Ovide Musin.  
Symphonic Poem, "Undine," Op. 14 (G. Templeton Strong).

The verdict of critics and public on this Concert (in which Miss Marie Van, a young American singer just returned from Europe, made her entrance on the Metropolitan Concert stage—a young woman with a lovely soprano voice and good style) was that it was in no particular inferior in merit to any one of the series of Novelty Concerts given by Mr. van der Stucken. This young and energetic Conductor's project, though it failed of financial success, was artistically productive of excellent results, and will be carried out again next season. The Concerts were four in number, and presented the following list of novelties, namely:—

Benoit, Pierre (Flemish). Interlude from "Charlotte Corday."  
Brahms, Johannes (German). Symphony in F, No. 3.  
Buck, Dudley (American). Overture to Scott's "Marmion."  
Chabrier, Emanuel (French). Rapsodie Espagnole.  
Dvorák, Antonin (Bohemian). Overture, "Husitzka."  
Floersheim, Otto (German-American). "Alta Marcia."  
Godard, Benjamin (French). Symphonie Gothique, No. 3.  
Goldschmidt, Adalbert von (German). Love scene from "Die Sieben Todsünden."  
Heimendahl, Edward (German-American). Intermezzo.  
Holländer, Gustav (German). Romance for violin and orchestra, Op. 10.  
Klein, Bruno Oscar (German-American). Dialogue.  
Klugharat, August (German). Concert Overture, Op. 45; Symphonic Poem, "Leonore."  
MacDowell, E. A. (American). Two movements from Pianoforte Concerto in A minor, Op. 15.  
Nicholl, H. W. (English-American). Romance Antique.  
Paine, John K. (American). Prelude to "Œdipus Tyrannus," Op. 35.  
Phelps, E. C. (American). "American Legend," for violin and orchestra, Op. 101.  
Sgambati, Giovanni (Italian). Symphony in D major, Op. 16.  
Strong, G. Templeton (American). Symphonic Poem, "Undine."  
Tchaikowsky, Peter (Russian). Cossack Dance from the Opera "Mazeppa."  
Van der Stucken, Frank (American). Interlude from the Drama "Vlasda"; "Singers' Festival Procession."  
Whiting, George E. (American). Scene for Soprano from the Cantata "The Tale of the Viking."

In addition to this movement in favour of American compositions I have to record the launching of an enterprise analogous to that which Mr. Carl Rosa has carried to success in England. A wealthy patroness of music, who is putting her money and influence in the scale in support of Mr. Thomas's projected Popular Concerts, is ambitious also to establish what she is pleased to call "American opera." This American opera is merely opera in English with whatever national prestige can be acquired from

the engagement of American artists. It is the lady's purpose to make the experiment with a season of operatic performances at the Academy of Music early in 1886, that is, so soon as the house is vacated by Mr. Mapleson or whoever is the venturesome *entrepreneur* that will give us Italian opera next season. She has placed the matter in the hands of Mr. Charles E. Locke, business manager for Mr. Thomas, as director of the enterprise, and is working on the sympathy and nominal support derived from Mr. Thomas, who is mentioned as artistic director of the scheme, though it is obvious that his own plans will keep him fully occupied to the exclusion of all work in behalf of "American opera." That there is a grain of merit in the project no American would be so unpatriotic as to deny; but the lady's announcements have been so extravagant and reckless of the most obvious teachings of facts that they have been received by the newspaper press of New York with incredulous smiles or open derision. Much more good in the line of national musical advancement is to be expected from the ninth annual meeting of the Music Teachers' National Association to be held at the Academy of Music on the first three days of July. This association has undertaken the formidable task of raising the standard of musical instruction throughout the country, and its session will be devoted to a discussion of points in musical pedagogy. The programme is not yet announced, but considerable time will be devoted to the question of musical instruction in the public schools (on which point George F. Bristow and Theodore F. Seward, of this city, and N. Coe Stewart, of Cleveland, Ohio, will be heard). Mr. William Mason will treat of "Accentuation in Pianoforte Playing," Frederick W. Root, of Chicago, of "Vocal Culture," and, on the invitation of the Executive Committee, Mr. H. E. Krehbiel, musical critic of *The New York Tribune*, will read a paper on "Musician, Critic, and Public." It is thought that the Convention will be attended by over 500 music teachers.

At the Concert of the Philharmonic Society last night, and the public rehearsal on the preceding afternoon, Mr. Cowen's "Welsh" symphony had its first performance in America. The magnificent band of the Society under the direction of Mr. Thomas, gave a marvellously lucid and sympathetic reading of the work, and each of its movements evoked applause. Mr. Mackenzie's "Rose of Sharon" is the next novelty which we are to hear. The mention of Mr. Mackenzie recalls the fact that a former pupil of his, Madame Helen Hopekirk, concluded a series of pianoforte recitals at Steinway Hall last Tuesday evening. She has made a good impression on the lovers of pianoforte music by her exhibition of sterling qualities as an intellectual executant and her recitals have been the most delightful of the season. On May 1, she will go to Boston, and until next winter will travel through the country.

It is significant of the tendency of the times with respect to Italian Opera that Mr. Mapleson's Spring season at the Academy of Music, which will begin on April 20, is limited to six performances, all crowded into a single week. Mr. Mapleson, with Patti and Nevada, is now in Chicago, achieving a vast popular success with what is breezily termed an "operatic festival"—ordinary operatic representations given in an Exposition building, which is so large that one can scarcely see across it. But this suits the buoyant Western idea, and as for the doughty Colonel, "it likes him well." The German company is in Boston and doing a good business. Its success in Chicago was followed by a disastrous season in Cincinnati.

#### GOUNOD'S "REDEMPTION" AT ROME.

IN recording the first performance, in the opening week of last month, of M. Gounod's Oratorio "The Redemption" at Rome, we are fully aware that we are stating a remarkable fact. Oratorio is not an art-form adapted to the taste of the average Italian amateur. In another part of our present number, indeed, we are reminded of the fact that the first introduction of an oratorio by Handel to an Italian audience has been a matter of quite recent occurrence (at Turin). It is not to be wondered at, therefore, if the numerous press organs of the capital, in reporting on the event, either confine themselves to a mere announcement

of the occurrence, or honestly state their want of appreciation of the present phase of the artistic development of "the composer of 'Faust' and 'Romeo e Giulietta.'" To quote only one disparaging remark out of many, *La Capitale* says, *inter alia*: "It rarely falls to one's lot to have to assist at so splendid a performance of so miserable a production." However, the fact of the execution having been a *fine* one is admitted on all sides, and this leaves room for the hope that Gounod's sacred *chef-d'œuvre* will be some day appreciated in Italy, as it already is elsewhere; though it may require the continued efforts of such sterling musicians as Signor Roberti, at Turin, and Signor Sgambati, at Rome (who conducted the present performance), before this end will be finally attained. The King and Queen of Italy, as well as many high dignitaries of State, were present at the performance, which took place at the Costanzi Theatre, the house being crowded.

#### OBITUARY.

FRANZ ABT.—This well-known German composer died at Wiesbaden, on the 2nd ult. He was born at Eilenburg, in Prussian Saxony, December 22, 1819; his father being a clergyman resident there. Abt's education, at Bach's old school in Leipzig, and in the University of that city, would have fitted him, according to parental intention, for the same sacred profession; but Abt felt no "call" to the pulpit. Consequently, on the death of his father, he dismissed the Church, and took up with music—his real vocation, as he honestly thought, and his friends clearly saw. It does not appear that Abt received a formal and systematic training in the art. Probably he had learned a good deal while supposed to be studying theology. Anyhow, we next hear of him (1841), at Zurich, conducting choral societies, and largely composing for men's voices. Nine years later he became attached to the Hof-Theater at Brunswick, and three years after that rose to be principal capellmeister in the same establishment, a post he retained till death. As a composer, Abt certainly was not great, the only thing great about him being his popularity, which arose out of the facility and success with which he produced pieces adapted to the taste of a vast majority of his countrymen. His songs and part-songs are very numerous, and many of them long ago found favour in this country, the best-known example being "When the swallows homeward fly." Abt was essentially a man who laboured for the people at a standpoint very little above their own level. Hence he was understood and appreciated without difficulty, and certainly with much profit to himself. He wrote for the pianoforte and other instruments at one period of his career, but for a very long time past devoted himself entirely to the line in which his strength lay. He will long be remembered throughout his native land.

THE programme of the Hereford Musical Festival, which commences on September 8, is now arranged subject to revision. Monday the 7th will be devoted to rehearsals. The Cathedral performances will be, on Tuesday, Mendelssohn's "Elijah"; Wednesday morning, Gounod's "Redemption," and in the evening, Spohr's "Last Judgment," and Bach's "A Stronghold Sure"; Thursday, Dvorák's "Stabat Mater" (conducted by the composer), and Mendelssohn's "Hymn of Praise"; and on Friday, Handel's "Messiah." Miscellaneous Concerts will be given in the Shire Hall on Tuesday and Thursday evenings, at the first of which will be performed a new Cantata, entitled "St. Kevin," by Dr. Joseph Smith (Dublin); and at the second a new work, especially written for the Festival by Dr. C. H. Lloyd, entitled "The Song of Baldu," words by Weatherly. There will also be a Chamber Concert in the Shire Hall on Friday evening. The artists engaged are Madame Albani, Miss Anna Williams, Miss Coward, Madame Patey, Madame Enriquez, Mr. E. Lloyd, Mr. Santley, and Mr. Brereton. The chorus will be supplied from Gloucester, Worcester, Hereford, Bradford, &c., and a temporary organ will be erected by Messrs. Willis. It is gratifying to state that the largest number of Stewards ever obtained for a Hereford Festival has been secured—viz., 228. As usual, Mr. Langdon Colborne, Organist of the Cathedral, will be the Conductor.

AN Orchestral Concert by the students of the Royal Academy of Music was given at St. James's Hall on the 24th ult., before a large audience. Specimens of the compositions of the pupils were presented in a vocal Fantasia, by F. Kilvington Hattersley—an exceedingly clever work, admirably sung by Miss Eleanor Rees—a Concert Overture, "Heroic," by Rowland Briant, written with praiseworthy clearness, and effectively scored, and an exceedingly graceful Serenade, by Arthur E. Godfrey, to which Miss McKrill did ample justice. The good teaching in the pianoforte department was shown by Miss Dora Bright, in the Adagio and Allegretto Agitato, from Moscheles' Concerto in G minor, and by Miss Webb, in the Allegro from Raff's Concerto in C minor; a violoncello solo by Piatti being also well played by Mr. J. C. Hambleton, and Maurer's Concertante in A, for four violins, being so excellently rendered by Miss Winifred Robinson, Miss Cecilia Gates, Miss Chetham, and Miss Cocks (pupils of M. Sainton), as to elicit the most enthusiastic applause. Vocal solos were successfully contributed by Miss Annie Dweley, Messrs. Vaughan Edwardes, and Orlando Harley; Mozart's fine Litanie in B flat (principal singers, Miss Margaret Hoare, Miss Ada Rose, Mr. W. Nicholl, and Mr. Theo. Moss) most effectively displaying the careful training of the choir under Mr. William Shakespeare, who conducted the Concert with his usual ability.

A SERIES of Services of Praise have been held in the Church of St. Peter's, Ellastone, Staffordshire, during the past twelve months, with the intention of testing, as far as possible, the popular feeling in country parishes with regard to music of a high class when well rendered. It has been maintained that the poorer classes do not care to sit for one or two hours to listen to oratorio or cantata, partly because the music is beyond them, and partly because a long story, however dramatically described, requires from them too sustained an effort of attention. It was thought, however, that the Christmas and Easter stories, so well known to the poorest, and so often and so powerfully treated by the best composers, might attract where other things have failed. Three services have therefore been drawn up, the first given at Easter, 1884, lasting one hour; the second at Christmas, one hour and a-half; the third given on Easter Tuesday last, a little over two hours. On each occasion the church was well filled, and almost entirely with working people, the services being followed with wrapt attention. The last service was exceedingly well rendered by the local glee class, numbering thirty-five voices, assisted by a number of well-known amateurs. Mr. John C. Ward, Organist of Leslie's Choir, presided at the organ.

WE have much pleasure in drawing attention to the claims of the Chamber Music Society, at Newcastle-upon-Tyne, which commences its sixth season in November next. Founded by a number of gentlemen interested in the subject of Chamber Music five years ago, the list of subscribers has gradually increased, and concerts of the highest class have been given. The income from the subscriptions has been supplemented by the sale of single tickets to the members at a fractional advance on the cost of the subscribers' tickets, and to the public at a premium. A calculation of the number of single tickets sold in each season shows that the members have acted on the advice that it is more blessed to give than to receive, and have freely exercised their privilege of supplying their friends with tickets at reduced rates. It is now earnestly hoped that these friends may be induced to become members, so that they may acquire that patronage which in the past they have received; for the continued existence of so excellent a Society is of the utmost importance to the musical public of Newcastle.

MISS KATE WESTROP, Organist of St. Edmund the King and Martyr, gave an excellent Organ Recital at the church in Lombard Street, on Wednesday, the 8th ult. The programme included works by Handel, Batiste, Hesse, Tours, Stephens, &c. Four short voluntaries composed by Miss Westrop, and played for the first time, were much appreciated. The church was crowded, and the singing of the choir in anthems by Dr. Stainer, Dr. Bunnett, &c., was very creditable.

THIS year being the Bi-centenary of Handel, the festival at the Crystal Palace that would fall due in 1886, is to be held in 1885, and there is every promise that, musically at least, it will surpass all its predecessors. The most eminent solo singers have been engaged; and the quality and organisation of the stupendous band and chorus—of 4,000 performers—is receiving very anxious attention. Never before has the work of testing each voice that is admitted to take part in the performance, and the elimination of weak and decayed voices, been so closely practised. At the last Festival, it will be remembered, the fatal illness of Sir Michael Costa to the last moment made it doubtful who was to take his place, and Mr. Manns had to accept the *bâton* on the very morning of the Rehearsal day, with a success which has ensured his continuance of this important post. There are to be double the number of rehearsals of the metropolitan voices—the great body styled the "London Contingent"—and energetic efforts are being made to promote the necessary cohesion of the parts of the great choir, hitherto more or less separated until they met on Rehearsal day in the Great Orchestra. The contingents of voices from the provinces will include, as on all former occasions, the Cathedral Choirs and the great county societies. The constitution of the whole chorus, in regard to its musical quality, is now nearly completed, and the great rehearsals will soon begin. The Londoners are to meet in Exeter Hall as heretofore. The local centres have yet to be fixed. Already the regular *habitués* of the Handel Festivals, who attend every day, have commenced securing the best seats, that are always first allotted to them, and their numbers furnish every indication that interest in the great celebration is unabated—indeed, it is as keen this year as the best wisher can desire, on account of this being a special celebration. Applications come from the most distant places, from America, from Italy, Sweden, all parts of Germany, and—whatever may be the present turmoil of affairs political—from Russia.

PERFORMANCES of Bach's (St. John) Passion music were given with full orchestral accompaniment in the recently enlarged and beautified Church of St. Marylebone on Monday, Wednesday, and Friday nights in Passion week, when the church was crowded. The orchestra, principally made up of members of the Richter band, was led by Herr Emil Mahr, and conducted by Mr. Oliver King (Pianist to the Princess Louise). The choruses were most effectively rendered, Mr. King having evidently spared no pains in rehearsals. The solo parts were taken by Mr. Alfred Kenningham and Mr. Vaughan Edwardes. Mr. Kenningham's part was carefully and conscientiously sung, and Mr. Edwardes gave the solos "Consider O my soul," and "It is finished," with all the earnestness and pathos they required. Mr. Oliver King bids fair to become an excellent Conductor, his beat being particularly well defined, and his *tempi* always showing much judgment. Mr. W. B. Kendal and Mr. Henry Yates rendered valuable assistance in the bass and tenor recitatives.

THE fourth season of the Civil Service Vocal Union was brought to a very satisfactory conclusion with the annual Ladies' Concert, which was given at Princes Hall, Piccadilly, on the 16th ult. The programme included Hatton's "Summer Eve," Prendergast's "The Wines," Alice Mary Smith's "Song of the Little Balting," and a bold chorus "Thor's War Song," deservedly encores, from the pen of the hon. Conductor, Mr. J. H. Maunder. Mr. C. Spencer West contributed an ably-executed flute solo, "La Siène" (Terschak), and vocal soli were given by Messrs. Henry Yates, Charles Chillely, Sydney Beckley, E. G. Richardson, and B. Pierpoint, the gentleman last named singing with decided success. Mr. J. H. Maunder discharged his duties with ability, and Messrs. I. J. Sealy and J. P. Harding accompanied.

A SELECTION of Sacred Music was given by Mr. J. G. Boardman, the Organist at St. Mark's, Kennington, on Good Friday afternoon. The programme included excerpts from the works of Handel, Mozart and Spohr, with the addition of the "Seven words of our Saviour" (Gounod), and the Funeral March of Beethoven. The attendance numbered over 1,000. These performances are annually looked forward to by the members of the congregation, and should unquestionably be warmly encouraged.

A SPECIAL Service of a highly festal character was held at St. Michael's, Bowes Park, on Tuesday, the 21st ult., the occasion being the eleventh anniversary of the consecration of this church. The choir, largely augmented from several London churches, sang with great spirit and precision; the music including Magnificat and Nunc dimittis in F (Berthold Tours); Handel's Twelfth Chandos Anthem, "O praise the Lord, ye angels" (with additional accompaniments by E. Silas); and the Hallelujah Chorus. The orchestral accompaniments were effectively supplied by a band of thirty performers, led by Mr. H. C. Tonking, R.A.M. After the Benediction the congregation remained to hear Handel's first Organ Concerto in G minor, which was finely rendered by Dr. Charles W. Pearce. The organ was also judiciously used by Dr. Pearce throughout the service. The alto solos in the anthem were sung by Mr. H. Ball of Lincoln's Inn Chapel, and the bass solos by Mr. J. Blackney, of St. Paul's, Knightsbridge. Mr. Henry J. Baker conducted.

THE usual Concert was given on Good Friday, at the West Kensington Park Wesleyan Church. Valuable assistance was rendered by Miss Ada Thacker, Miss De Levante, and Mr. James Sauvage. Miss Thacker obtained a recall for the aria "For my soul thirsteth" and the recitative and air "My tears have been my meat" (Mendelssohn's 42nd Psalm); Miss De Levante sang "What hope remains" and the air "Though all thy friends" (Spohr's "Calvary"), receiving an encore; Mr. Sauvage gave with much success Gounod's "There is a green hill" and the recitative "Though stricken" and air "It is enough" ("Elijah"), for which he was recalled; the aria "Hear ye, Israel," was sung by Mrs. West, and other solos by Miss Oliver, Messrs. Wood and Fruin. The choruses were well rendered. Miss Crisp presided at the organ, Miss Annie Crisp (of the Guildhall School of Music) accompanied on the pianoforte, and Mr. J. Barratt West conducted. There was a very large audience.

ON the 17th ult. the final Concert of the season in connection with the Clapton Park Choral Society was given in the Lecture Hall adjoining Clapton Park Chapel, when, by special desire, Barnett's Cantata "The Ancient Mariner" was performed. The vocalists were Miss Clara Field, Miss Rose Dafforne, and Messrs. J. Child, C. W. Link, and T. Pugh. Miss Dafforne was very successful, her rendering of the air "O sleep! it is a gentle thing" being loudly encored, and duly responded to. The duet, "But tell me, tell me," by the same vocalist and Miss Clara Field, was also given with sweetness and expression, and heartily re-demanded. The choir was large and well trained, and sang the choruses with spirit, reflecting creditably on the able Conductor, Mr. Robert Hainworth. Mr. David Davies presided at the pianoforte, and Mr. Fountain Meen at the harmonium. The second part consisted of a miscellaneous selection of vocal and instrumental music.

ON the 1st ult., and also on the previous Wednesday in Lent, the greater portion of Bach's "St. Matthew" Passion Music was sung as the anthem at the evening services held in St. Peter's Church, Eaton Square. In the solos Mr. Harper Kearton gave an admirable reading of the music allotted to the principal tenor, and Mr. Frank Pownall rendered very commendable service as bass. The leading soprano and alto parts were well sung by Masters Wood, Fidge, and Richardson. The choruses, which were given without the assistance of the *bâton*, were interpreted with marked precision and force by a well-trained body of voices; the regular choir of the church being considerably augmented for the occasion. Mr. W. de M. Sergison presided at the organ.

BARNETT'S "Ancient Mariner" was performed by the Erith Choral Society on the 21st ult., under the direction of Mr. Richard Lemaire. The soloists were Madame Willis, Miss Merydith Elliott, Mr. Abercrombie, and Mr. Musgrove Tufnail. The performance was an excellent one in every respect, Mr. Tufnail being particularly successful in the baritone part. Miss Elliott has a contralto voice of good compass, and her singing was much appreciated. The execution of the choruses gave ample proof of careful preparation. Mr. Sidney Naylor, as usual, accompanied.

ON Tuesday evening, March 31, Miss Florence Fox gave an interesting Concert at the Lancaster Hall, Notting Hill. The vocalists were Mesdames Frances Willis and Florence Fox, Messrs. Arthur Weston and Frank Quatremayne. The tenor voice of Mr. Arthur Weston was heard to great advantage in the solo "In native worth," from Haydn's "Creation," and the sympathetic manner in which he rendered "Stars of the summer night" (Tours) gained him a hearty encore. The singing of Madame Willis was distinguished by brilliancy and refinement, and Mr. Frank Quatremayne was also highly successful. The other vocalist, Miss Florence Fox (a pupil of Mr. Quatremayne), is new to us, but she is the possessor of a pleasing voice, and was warmly applauded and recalled after her songs. The rest of the programme was highly interesting and well rendered. The accompanists were Mr. Arthur Godfrey and Miss Amy Balcombe.

THE members of the St. George's Glee Union gave their 195th monthly Concert to a large audience in the Pimlico Rooms, Warwick Street, on the 10th ult. The solo artists were Miss Amy Sargent, Miss Ethel Murray, Miss Blanche Murray, Mr. Reginald Groome, Mr. R. F. Roberts, and Mr. Chaplin Henry, who were highly successful. The part-singing, which included "God bless the Prince of Wales" (B. Richards), "A Spring Song" (Pinsuti), "The cruiseen lawn" (Stewart), which was encored, "The belfry tower" (J. L. Hutton), and "Meek twilight" (G. W. Martin), was very good, and reflected much credit on the Conductor, Mr. Joseph Monday. The programme closed with an excellent performance of the "Macbeth" music, the characters being sustained by the last five of the above-mentioned artists. Mr. F. R. Kinkeed presided at the pianoforte.

ON the 16th ult. the members of St. John's, Horselydown, Musical Association gave a Concert with full band, organ, pianoforte, and chorus, in the Queen Elizabeth Grammar School, kindly lent for the occasion by the Warden and Governors. Sir W. Sterndale Bennett's Cantata "The May Queen" was the work chosen for performance. The Rev. W. J. Batchelor, rector of St. John's, conducted, and, this being his first appearance in that capacity, he is to be congratulated on his success. The principal vocalists were Madame Mackway, Miss Carman, Mr. Kingston, and Mr. Green, who won much applause in the music entrusted to them. The Overture was well played by the band, as was also the lovely pageant music. Mr. J. C. Fimister presided at the organ, and Mr. Ernest Vivien, Organist of St. John's Church, Horselydown, at the pianoforte.

THE members of the Gravesend and Milton Choral Association brought their present musical season to a close on the 13th ult. with a remarkably fine performance of Dvorák's "Stabat Mater" and a well selected miscellaneous second part. The principal vocalists were Miss Eleanor Farnol, Miss Josephine Cravino, Mr. Henry Piercy, and Mr. Henry Pope, who gave the greatest satisfaction. The choruses were rendered with power, precision, and finish, indicating very careful training on the part of the Conductor, Mr. Charles R. Green. The orchestra, which was highly efficient, was composed of members of the Royal Engineer Band. Mr. Howard Moss presided at the harmonium. The committee must be congratulated upon the effective manner in which Dvorák's grand work was rendered.

AN Evening Concert was given by Miss Budden, on the 16th ult., in St. Mary's Mission Room, Hanley Road, Hornsey Rise. The soloists were Miss Wilkinson, Master Budden, Messrs. F. E. Hall, J. Newbold (vocalists), Mr. W. Newbold (violin), Mr. E. R. West, R.A.M. (pianoforte), and Mr. E. Collard (reciter). Miss Budden was encored for both her songs, "Phantoms" (H. C. Hiller) and "The old and the young Marie" (F. H. Cowen), Mr. E. R. West's pianoforte solos were much admired, and Miss Budden and Mr. E. R. West were efficient accompanists.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "The Messiah," in Whitefield's Tabernacle, Tottenham Court Road, on the 21st ult. The soloists were—Miss Edith Phillips, Mrs. Tuer, Mr. Reginald Groome, and Mr. Albert Orme. Mr. William Tate accompanied on the organ.



## The unfaithful Shepherdess.

May 1, 1885.

Poetry from *The Golden Treasury*,  
(Elizabethan period).

A FOUR-PART SONG.

Composed by H. LAHEE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Gaily.*  
SOPRANO. *mf* While that the sun with his beams hot Scorch-ed the  
ALTO. *mf* While that the sun with his beams hot Scorch-ed the  
TENOR. *mf* While that the sun with his beams hot Scorch-ed the  
BASS. *mf* While that the sun with his beams hot Scorch-ed the  
PIANO. *Gaily.* *mf* (For practice only.)

fruits in vale and moun-tain, Phil-on the shep-herd, late for-  
fruits in vale and moun-tain, Phil-on the shep-herd, late for-  
fruits in vale and moun-tain, Phil-on the shep-herd, late for-  
fruits in vale and moun-tain, Phil-on the shep-herd, late for-

*cres.* got, Sitting be-side a crys-tal foun-tain, In sha-dow of a  
*cres.* got, Sitting be-side a crys-tal foun-tain, In sha-dow of a  
*cres.* got, Sitting be-side a crys-tal foun-tain, In sha-dow of a  
*cres.* got, Sitting be-side a crys-tal foun-tain, In sha-dow of a  
*cres.* got, Sitting be-side a crys-tal foun-tain, In sha-dow of a

6044  
1500  
4644

green oak tree . . Up-on his pipe . . . this song play'd he, . . . up-on his

green . . oak tree Up-on his pipe this song . . play'd he,

green . . oak tree Up-on his pipe this song . . play'd he,

green . . oak tree Up-on his pipe this song . . play'd he,

pipe . . . this song play'd he, . . . up-on his pipe this song play'd he, . . .

up-on his pipe, . . . up-on his pipe this song play'd he, this song play'd

up-on his pipe, . . . up-on his pipe this song play'd he, this song play'd

up-on his pipe, . . . up-on his pipe this song play'd he, . . . play'd

he.

*pp* he.

- dieu love, un-true love, un-true love, a-dieu love, Your mind is light, your mind is light

he.

## THE UNFAITHFUL SHEPHERDESS.

May 1, 1885.

*p*  
A - dieu love, un - true love, un - true love, a - dieu love, Your  
A - dieu love, un - true love, un - true love, a - dieu love, Your  
*Chorus.*  
*p*  
Soon lost for new love. A - dieu love, un - true love, un - true love, a - dieu love, Your  
*p*  
A - dieu love, un - true love, un - true love, a - dieu love, Your

*f*  
mind is light, your mind is light, Soon lost for new love.  
mind is light, your mind is light, Soon . . lost for new love.  
mind is light, your mind is light, Soon . . lost for new love.  
mind is light, your mind is light, Soon lost for new love.

*mf*  
So long as I . . was in your sight, I was your heart, . . your soul, and  
*mf*  
So long as I was in your sight, . . I was your heart, your soul, and  
*mf*  
So long as I was in your sight, . . I was your heart, your soul, and  
*mf*  
So long as I was in your sight, I was your heart, your soul, and

*cres.*

trea - sure, And ev - er - more . . . you sobb'd and sigh'd, Burning in flames . . . be - yond all

trea - sure, And ev - er - more you sobb'd and sigh'd, Burning in flames be - yond all

trea - sure, And ev - er - more you sobb'd and sigh'd, Burning in flames be - yond all

trea - sure, And ev - er - more you sobb'd and sigh'd, Burning in flames be - yond all

*f* mea - sure. Three days . . . endur'd your love to me, . . . And it was lost . . . in

*p* mea - sure. Three days endur'd your love . . . to me, And it was lost in

*f* mea - sure. Three days endur'd your love . . . to me, And it was lost in

*p* mea - sure. Three days endur'd your love . . . to me, And it was lost in

o - ther three, Three days . . . en - dur'd your love to me, . . . And it was lost in o - ther

o - ther three, endur'd your love, your love to me, And it was lost in o - ther

o - ther three, endur'd your love, your love to me, And it was lost in o - ther

o - ther three, endur'd your love, your love to me, And it was lost in o - ther



*dim.*

three! *dim.*

three, in *dim.* o - ther three! *Solo.*

three, in *dim.* o - ther three! *p* A - dieu love, untrue love, un - true love, Adieu love, your mind is light, your mind is light,

three, in o - ther three!

*dim.*

*p* A - dieu love, un - true love, un - true love, A - dieu love, your

*p* A - dieu love, un - true love, un - true love, A - dieu love, your

*p* Soon lost for new love, A - dieu love, un - true love, un - true love, A - dieu love, your

*p* A - dieu love, un - true love, un - true love, A - dieu love, your

*p*

*f* mind is light, your mind is light, Soon lost for new . . . love.

*f* mind is light, your mind is light, Soon . . . lost for new . . . love.

*f* mind is light, your mind is light, Soon . . . lost for new . . . love.

*f* mind is light, your mind is light, Soon lost for new love.

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29. I waited for the Lord ...	J. L. Hatton	3d.	45. The Swallow ...	Henry Leslie	3d.
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135. O beautiful Violet (2 voices) ...	E. H. Thorne	6d.	178. Vox Amoris ...	Otto Schweizer	3d.
18. O clap your hands ...	Carl Reinecke	2d.	83. Waken, day is dawning ...	A. C. Mackenzie	4d.
146. Of oak thy mournful bier's prepared ...	Carl Reinecke	2d.	128. Waken not the sleeper (2 voices) ...	Carl Reinecke	2d.
90. O grateful evening ...	Shield (Arr. by Henry Leslie)	3d.	42. Wanderer's night-song ...	Dr. Hiller	2d.
157. O happy fair ...	Henry Smart	4d.	28. Welcome to this place (4 voices) ...	Sir H. R. Bishop	4d.
5. O Skylark for thy wing ...	Mendelssohn	6d.	72. What can the stars be ...	Joachim Raff	3d.
58. O Lord, Thou hast searched (Surrexit Pastor Bonus), 4 voices ...	Franz Abt	2d.	38. When does a maiden ...	Dr. Hiller	3d.
112. Once again the day ...	Franz Abt	2d.	116. When Evening's twilight ...	J. L. Hatton	2d.
52. On departure ...	Mendelssohn	4d.	180. Where'er the sounding harp is heard ...	J. Brahms	6d.
57. O praise the Lord (Laudate pueri) ...	Ch. Gounod	6d.	74. When glows a heart ...	Joachim Raff	4d.
19. O ring to God (Noël) ...	Henry Smart	4d.	87. When two are lovers ...	Carl Reinecke	2d.
69. Our home shall be on this bright isle ...	R. Schumann	3d.	11. Where are the angels, mother? ...	J. L. Hatton	3d.
94. Over a grave ...	M. Hauptmann	2d.	143. Where deepest shadows ...	Franz Abt	3d.
105. O why, if thou art mine ...	F. Corder	3d.	34. With a laugh, as we go round ...	W. S. Bennett	1.
99. Pangbourne ...	Franz Abt	3d.	137. Woe to him (2 voices) ...	Carl Reinecke	2d.
141. Parting beam of daylight ...	Dr. Hiller	3d.	163. Ye shining stars ...	R. Wurst	4d.
36. Peace ...	G. Roberti	3d.	32. Yet once again ("Magic Flute") ...	Mozart	4d.
64. Peace ...			12. Youth, Joy, and Hope ...	J. L. Hatton	4d.

(To be continued.)

THE fifth Report of the Succentor, Dr. W. Sparrow Simpson, to the Dean and Chapter of St. Paul's Cathedral, gives a highly satisfactory list of the music introduced during the two years over which this *resumé* extends. Services, anthems, and settings of the Benedictine by living and deceased composers have been carefully selected for performance; and mention is made of all the Festivals held within the Cathedral during the past year, a well-deserved meed of praise being awarded to the Organist, Dr. Stainer, for his indefatigable exertions in the cause. As a record of the musical work at St. Paul's this Report is highly valuable; and we are glad to find that copies of the document are eagerly sought for by the many who take interest in the progress of sacred music. Dr. Simpson requests us to state, in answer to numerous enquiries, that he has still some copies remaining, and that he will be happy to send one to any clergyman, precentor, or organist who may apply for it before the store of copies is exhausted (stamps for postage need not be sent). Letters should be addressed to the Succentor at 9, Amen Court, E.C. Gentlemen not receiving copies will be so good as to conclude that their applications have not arrived in time.

THE Tufnell Park Choral Society gave a performance of Mackenzie's Oratorio "The Rose of Sharon," under the direction of Mr. W. Henry Thomas, on Thursday evening, the 23rd ult., in the Hall in Tufnell Park. The chorus consisted of nearly 100 voices, and there was a small band of sixteen performers (mostly strings), with the addition of a pianoforte (Mr. Frank Thomas) to supply the place of a few wind instruments. The Oratorio having been in careful rehearsal since the beginning of the year, and the members of the chorus being enthusiastic admirers of the work they had to do, the result was very satisfactory. The soloists were Miss Margaret Hoare, Miss Hilda Wilson, Mr. Nicholl, Mr. Puzey, and Mr. Bridson, all of whom sang in their best style, a special word of praise being due to them for the perfect rendering of the concerted music.

A SPECIAL Easter Festival Service was held in the Church of St. Giles's, Cripplegate, on Wednesday evening, the 15th ult. The service opened with a careful rendering of Mendelssohn's Overture to "St. Paul," organ and orchestra. This was followed by a selection from "The Messiah," admirably performed by an augmented choir and carefully selected band. Sullivan's Festival Te Deum followed, under the conductorship of Mr. Pitt, the choirmaster, and was excellently sung. The band was led by Mr. Arthur Payne, Mr. Arthur Miller presided at the organ, and Mr. John Jefferys at the pianoforte. Mme. Worrell sustained the soprano part with her usual ability, and Mr. Alfred Moore, Mr. Chapman, and Mr. Weir, also sang well.

THE Bromley (Kent) Choral and Orchestral Societies gave a performance of Barnett's "Ancient Mariner" on the 28th ult., at the Bromley Drill Hall. The chorus and band, numbered upwards of 150 executants. The soloists were Miss Ada Patterson, Miss A. Kirby, Mr. Sidney Tower, and Mr. Bertram Latter. Amongst other items in the second part should be mentioned the Overture to "Egmont" (Beethoven), a trio for pianoforte, violin, and violoncello (F. E. Bache), and pianoforte solos, "Chants sans paroles" (Tchaikowsky) and "Rigaudon" (Raff), played by Mr. F. Lewis Thomas, who had as collaborators in the trio Mr. Payne and Mr. W. C. Hann. Mr. Thomas was as usual the Conductor.

A NEW Cantata, entitled "Maldwyn the Crusader" was produced in the St. John's Hall, Forest Hill, on the 20th ult. Mr. William L. Frost, the composer of the work, has earned a reputation as a writer for the pianoforte, and also produced an opera at the Haymarket Theatre some two years since, which was well spoken of by the London papers. "Maldwyn" is replete with pleasing melody, and the choral portions are especially effective. Miss Hettie Newman, Miss Alice Seymour, Mr. H. Carman, and Mr. Alfred Cank were thoroughly efficient in the solo parts. The choruses were sung with great precision by a choir of about forty voices.

THE Court of Common Council has recently resolved to erect a building on the Victoria Embankment, at a cost not exceeding £20,000, for the Guildhall School of Music.

WE regret to announce the death of Mr. Henry Barnby—one of the finest basses of his time, and for upwards of 28 years a lay clerk of St. George's Chapel, Windsor—which occurred at Slough on the 2nd ult. His funeral, in Clewer Churchyard, where his wife is buried, was attended by the Dean of Windsor, the Rev. W. Gilbert Edwards, the choir of St. George's Chapel, some of the children of the deceased, and his brothers, Mr. Thomas Barnby and Mr. Joseph Barnby. The sentences at the grave were read by Canon Carter, after which the hymn, "Jesus lives," was sung, "The Grace of our Lord" concluding this impressive ceremony.

THE second of a series of Smoking Concerts was given in the School of Art, Bedford Park, on the 23rd ult., under the direction of Mr. C. J. Viner, Conductor of the Madrigal Society. Hatton's "Letter," Sullivan's "The Beleaguered," and Abt's "Vineta," were the glees, the last being re-demanded. "The sailor's grave," sung by Mr. Cooke Yarborough, and "Hybrias the Cretan," given by Mr. W. E. Davis, R.A.M., were both encored. Mr. C. J. Viner's singing of Grossmith's sketch "The Parrot and the Cat," and Mr. Beck's recitations, were all excellent. Mr. E. L. Haywood, R.A.M., who played "Air de Ballet" (Jadasohn), acted as accompanist.

WE announce with much regret the death of Mr. W. H. Holmes, which occurred on the afternoon of Thursday the 23rd ult. Mr. Holmes was nominated a student on the foundation, at the opening of the Royal Academy of Music, by his Majesty George IV., and obtained much eminence as a pianist. He was proud to style himself the "Father of the Academy," and as a Professor of the Institution, always took the warmest interest in the welfare of the pupils. For some time he had retired from the profession in consequence of failing health, and passed away tranquilly at an advanced age in the presence of his son-in-law, Mr. G. W. Hammond.

WE are informed by the prospectus of the United Richard Wagner Society that the Association has already 181 branches and agencies in Europe and America, with a total of 5,124 members. The establishment of a London branch will, it is hoped, serve as a rallying point for the followers of the composer resident in this country; and it is proposed to continue the Lectures and Readings so successfully commenced last year, to which the members of the London branch will be admitted without payment. Special facilities will also be offered to them for attending prospective performances of Wagner's works at Bayreuth, should the funds of the Society permit.

A LARGE company assembled on the afternoon of the 25th ult., to inspect the buildings of the Albert Exhibition Palace, Battersea. The promoters have evidently a sound belief in the rapid strides good music is making, for they apparently intend to make it one of their most prominent attractions. An excellent choir of 400 voices has been brought together by Mr. Alfred J. Caldicott, the musical director, and a selection, principally from Mendelssohn's "Hymn of Praise," was commendably performed. Mr. Hoyte gave a Recital on the magnificent organ, late the property of Mr. Holmes, and which forms a conspicuous feature in the Concert Hall.

THE Clapton Vocal Quartet, recently formed by Mr. W. M. Wait, and consisting of Messrs. Alfred W. Maycock (alto), John R. Hodgson (first tenor), Sidney C. Ratcliff (second tenor), and Alex. H. S. Burnett (bass), gave its first Evening Concert in the Manor Rooms, Hackney, on Monday, the 20th ult. Miss Alice Saunders (daughter of Dr. Gordon Saunders) and Miss Ellen Marchant were the lady vocalists; Mrs. and Mr. Wait played pianoforte solos and duets, and also accompanied. The programme was well rendered under the direction of the Conductor, Mr. Wait.

MR. HAMILTON ROBINSON, on resigning the post of Organist and Choirmaster of Brunswick Episcopal Chapel, Hyde Park (which he has held for nearly six years), for that of St. Stephen's, South Kensington, was, at an interesting ceremony, on the 1st ult., presented with a handsome ebony silver-mounted *bûton*, bearing the inscription: "To Mr. Hamilton Robinson, F.C.O., from the Rev. E. W. Moore and Choir, 1885."

A CONCERT was given on the evening of the 14th ult., in the schoolroom attached to the Church of St. Saviour's, Brockley Hill. In the vocal department the chief honours fell to Mrs. A. Rosenthal, who sang with perfect intonation Gounod's "Ave Maria" (violin *obbligato*, Mr. T. E. Gatehouse); to Madame Schlüter in Randegger's "Only for One," and to Herr Carl Bernhard in an aria by Rossini. Miss Von Kornatzki, an excellent pianist, played selections from the works of Henselt, Scharwenka, and Mendelssohn, and Mr. T. E. Gatehouse performed on the violin solos by Dancla and Hauser, and a "Mazurka de Salon" of his own composition.

MR. JOSEPH HEALD gave an Evening Concert on the 16th ult. in the Town Hall, Wandsworth, which was well attended, and highly successful. Mr. Heald was assisted by the Misses Coward, Rees, Damian, Cole, and Roberts, Messrs. McKay and W. Mills, vocalists; Master Saunders, violin; Mr. W. E. Whitehouse, violoncello; the Misses A. Aloof, R. Ayers, and A. Mopsey, Messrs. E. M. Flavell and G. H. Heydemann, pianists. The Conductors were Messrs T. A. Wallworth, E. M. Flavell, and Signor Tartaglione.

A VERY successful Concert was given in Brixton Hall, on Good Friday evening, under the able direction of Madame Jeannette Price, a deservedly popular South London vocalist. The vocalists were Madame Riechelman, Miss Rose Moss, Miss Nellie Price, Mr. Joseph Pearce, Mr. Edward Mills, and Mr. Edward Thelenberg; Miss Eleanor Hobbs, solo pianist; Miss Emily Hardy, solo violinist, and Mr. H. W. Clarkson and Mr. James Hallé accompanists, the latter gentleman playing Batiste's Grand Offertoire in D with much effect.

The members of the Walworth Choral Society gave a performance of "The Messiah" on Good Friday evening, before a crowded and appreciative audience. The solos were well rendered by Madame Lita Jarratt, Miss Annie Gatland, Mr. John Cornwall, and Mr. Frank May, the last named gentleman receiving quite an ovation for his rendering of "Why do the Nations." The choruses were well sung. Mr. F. Crome acted as leader, Mr. W. W. Crome presided at the harmonium, and Mr. W. E. Curtis conducted.

A VERY successful performance of Handel's "Messiah" was given at the Victoria Hall, Waterloo Road, on Thursday evening, the 2nd ult. The choir was large and efficient, and many of the choruses were very finely sung. A full and competent orchestra added much to the success of the evening. The solos were all well rendered by Miss Adelaide Mullen, Miss Annie Layton, Mr. A. Montague Shepherd, and Mr. Alfred J. Layton. Mrs. A. J. Layton, F.C.O., accompanied, and Mr. Henry A. Evans conducted.

ON Good Friday the Hackney Choral Society gave a performance of "The Messiah" at the Morley Hall, Hackney. The soloists were Miss Marianne Fenna, Miss Janet G. Sneddon, Mr. John Probert, and Mr. Henry Pope. The choir of the Society, numbering over 100 voices, sang the choruses in an excellent manner; and the band, led by Mr. Henry Baynton, was highly efficient. Mr. Thomas H. Warner was the Conductor, and Mr. E. A. Coombs the Organist.

A PERFORMANCE of Mendelssohn's "St. Paul" was given at Christ Church, Crouch End, on the 16th ult., in aid of the Choir Fund. The chorus consisted of about eighty voices. The solos were well rendered by Mrs. Alfred Dye, Miss A. Scott, Miss Long, and Messrs. Reginald Groome and T. R. Johnson. There was a large congregation. The accompaniments were excellently played by Mr. F. A. W. Docker, Organist of St. Andrew's, Wells Street, and Mr. Alfred J. Dye, A.Mus., T.C.L., conducted.

THE members of the Royal Albany Choir gave an Invitation Concert to members and friends at the Neumeyer Hall, on the 18th ult. In addition to solos by members of the choir and some part-songs, the following artists assisted:—Miss H. Morgan, Mrs. S. Capon, Mr. Ernest A. Williams, and Herr Karl Halm (Pianoforte).

THE death is announced of Mr. Arthur Howell, the well-known double-bass player and vocalist.

"YE Oak-Town Singing Men," a local Society in Acton for the performance of glees, &c., for male voices, gave an excellent Concert at South Acton, on Wednesday, the 15th ult. The soloists were Madame Bonner, Mr. A. H. Hoole, and Mr. R. Russell; violin, Mr. M. R. Duff; pianoforte, Miss Jennings; accompanist, Mr. T. Holtham, and Conductor, Mr. T. Curry, Organist and Choirmaster, All Saints', South Acton.

THE Finsbury Park Orchestral Society gave a Concert in the Iron Room of Holy Trinity Church, Stroud Green, on March 27, the programme including Haydn's Symphony in D, No. 7, an Overture by Boieldieu, and several lighter pieces. Songs were contributed by Miss Lizzie Jones and Mr. Haydn Grover. Mr. H. J. Dean, besides conducting the band and accompanying the vocalists, played a violin solo. The room was crowded.

AT St. Stephen's, South Kensington, on Friday, March 27, and on Good Friday at Evesong, performances of the Prologue and the first part of Gounod's "Redemption" were given by the Choir, with orchestra and organ accompaniments. The church was densely crowded. The organ was played by Mr. J. E. Vernham, of St. Paul's, Knightsbridge, and Mr. Hamilton Robinson, Organist and Choirmaster of St. Stephen's, conducted.

THE Lavender Hill Choral Society gave its second Amateur Concert on the 14th ult., when a large number of members contributed to the programme, including Miss Ross, Miss Stammers, Mr. Lee, and Mr. Ortnor. A violin and pianoforte duet by Mr. and Miss Bird was much appreciated, and several part-songs were well rendered. The Conductor was Mr. J. R. Jekyll and the accompaniments were played by Miss Minnie Bird.

SPECIAL Choral Services were held at Christ Church, Bermondsey, on Easter Sunday, on the occasion of the re-opening of the organ after repairs. Elvey's anthem "Praise the Lord" and King's Service in F were sung, and appropriate sermons preached by the Vicar, the Rev. Lees Bell, M.A. Mr. Stretton Swann presided at the organ, and played a selection from the works of Handel, Mendelssohn, Morandi, &c., at both services.

A HANDSOME marble timepiece, a beautifully bound copy of Rimbault and Hopkins's "History of the Organ," and an illuminated address were, on the 13th ult., presented to Mr. Eardley Phillips by his numerous friends and admirers on his retirement, after twenty-two years' service, from the post of Organist and Choirmaster of St. Stephen's Church, South Lambeth. We are informed that the late choir of that church is about to be formed into a Choral Society.

A SUCCESSFUL Concert was given on the 14th ult., at the St. John's Rooms, Hoxton, under the direction of Mr. J. W. Harris. The vocalists were Miss Nettie Wood, Miss J. Ritchie, Miss Heath, Miss Kate Abson, Mr. W. C. Butler and Mr. Edwin Bishop; Mr. J. Anderson (violin), and Mr. Bond (clarinet). Miss Mary Gadsby ably presided at the pianoforte.

HER MAJESTY THE QUEEN has been graciously pleased, through Sir Henry Ponsonby, to grant Mr. A. J. Caldicott, the Director of Music at the new Albert Palace, permission to introduce the Choral "Gotha," composed by the late Prince Consort, in the ode specially written by Mr. Barrett which will be performed at the inaugural ceremony.

THE Norwood and Dulwich Philharmonic Society gave a selection from "St. Paul," at the Institute, on the 22nd ult. The solos were effectively rendered by Miss F. Thompson, Miss Kate Wilson, Messrs. F. Bromley, and Ernest A. Williams, and the band and chorus showed careful training on the part of their Conductor, Mr. Carey.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah" in St. John's Church, Waterloo Bridge Road, on the 1st ult. The soloists were Miss von Hennig, Mrs. Dean, Mr. Henry Yates, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

It has been decided by the Executive Council to have Choral and Brass Band competitions in connection with the International Inventions Exhibition. These competitions will take place about September next.



MISS FLORENCE MAY, after a protracted visit to Germany, has returned to London for the season. Shortly before leaving Berlin she had the honour of being invited to play at a Soirée given by their Imperial Highnesses the Crown Prince and Princess of Germany, when she performed pieces of Rameau and Chopin, and, by desire of the Crown Princess, some of her own pianoforte compositions.

MADAME FRICKENHAUS and Herr Josef Ludwig announce that they will resume their Chamber Concerts at the Princes Hall, Piccadilly, on Thursday evening, the 14th inst.; the dates of the three following Concerts being Thursdays, the 28th inst., June 11 and 25. The programmes will include the works of the old masters and modern compositions of special interest.

THE last Entertainment of the present season at the Brompton Hospital took place on Tuesday evening, the 14th ult., when a good programme was well rendered by Miss Amy Foster, assisted by Miss Fanny Moody, Miss Hyde, Mr. Lance Calkin, and Mr. Randolph Coward, Miss Foster was solo pianist and accompanist. The Concert was one of the most successful of the season.

THE new Easter piece entitled "Hobbies," produced at Mr. and Mrs. German Reed's entertainment, derives much of its attraction from the brightness and melodiousness of some appropriate music by Mr. George Gear. A song (well sung by Miss Fanny Holland) is exceedingly good, and usually secures an encore.

THE new organ, built by Alfred Monk, London, for Kelvedon Parish Church, Essex, was opened by Mr. Higgs on the 9th ult. The organ contains nine stops in great organ, nine stops in swell, three stops in pedal organ, and three couplers. All stops have the full compass, and there are four sixteen feet stops complete.

WE have much pleasure in announcing that Antonin Dvorák's "Patriotic Hymn," to be produced at the Benefit Concert of Mr. Geaumont on the 13th inst., at St. James's Hall, will positively be conducted by the composer, who remains in England for the purpose.

AT the Parish Church of St. Mary, Balham, on Easter Day, at the 9 a.m. High Celebration, a new service in D composed by E. H. Ryde, Esq., was sung for the first time. Mr. H. W. Weston, A.C.O., Organist and Choirmaster of the church, presided at the organ.

THE last meeting of the Committee of the Peck Testimonial Fund was held on the 23rd ult., when it was announced that the subscriptions amounted to a total of £294 12s. 6d. This sum will be, therefore, at once handed to Mr. Peck.

IN a Convocation held at Oxford on the 25th ult., the honorary degree of Doctor of Music was conferred upon Herr Hans Richter. A Concert was afterwards given by the Richter Orchestra in the Sheldonian Theatre.

BACH's "Passion Music" (St. Matthew) was performed in York Minster during Lent in six weekly portions. The services were largely attended, and the music produced a profound impression.

ACCORDING to report issued just before going to press, Sir Julius Benedict continues slowly to improve.

## REVIEWS.

*Grétry. Sa vie et ses Œuvres.* Par Michel Brenet.  
[Paris: Gauthier Villars. 1884.]

THE personality and artistic career of André Ernest Modeste Grétry—the true founder of French comic opera, the philosophical author, the freethinker and ardent republican—are sufficiently attractive in themselves, being moreover associated with one of the most remarkable and eventful periods in the history of France, to constitute it a matter of wonder that no biography of the master, worthy of that name, should as yet have been attempted on the part of any French music historian. More than seventy years have elapsed since the death of Grétry, who, although a Belgian by birth, is claimed to be her own by France as proudly, and with as just a reason, though in a different sphere of the art, as Handel is claimed by England. Some

three years ago, however, the Académie Royale de Belgique, anxious to fill the existing void in musico-biographical literature, and animated moreover by patriotic sentiments, offered a substantial prize for "a critical essay concerning the life and works of Grétry." M. Brenet has been the gainer of that prize with the present volume, which, let it be said at once, admirably fulfils the requirements set forth by the Académie. It is an "essay" occupying some two hundred and eighty pages, not an elaborate biography; albeit a valuable contribution towards such work in the future. It is a "critical essay," since in its pages the writer displays considerable judgment both in the sifting of his material and in the critical observations concerning the more important compositions of his hero. And, finally, the "life and works" of Grétry are here dealt with in equal proportions, due prominence being given to the leading epochs in the composer's career. A more succinct, and, within its self-imposed limits, exhaustive musical monography we have indeed rarely met with. In this respect, as in several others, M. Brenet's treatment of his subject compares most favourably with the more elaborate but somewhat rambling work of his competitor for the above prize, M. Grégoir, published in 1883. Having already, in our review of the latter, furnished an outline of the main circumstances attending the composer's life, we abstain from doing so again on this occasion, referring the reader to M. Brenet's ably told narrative itself, in the course of which the author succeeds in clearing away several hitherto existing errors and traditional myths. Although no attempt is made in so limited a space to furnish anything approaching to a historical background, sufficient indications are given to enable the otherwise well-informed reader to supply this necessary adjunct to the appreciation of the life-picture of an artist who was the *prolégé* of the unfortunate Marie Antoinette, some of whose operas were written amidst the terrible scenes accompanying the great Revolution of 1789, and on whom, subsequently, honours were bestowed by the offspring of that revolution, Napoleon the first. A chronological catalogue of the works of Grétry (including no less than fifty-six complete operas and *opéra-ballets*) appended to this volume, together with an enumeration of the books and pamphlets, &c., consulted by the author, and a detailed index of the contents of every chapter, complete the usefulness of M. Brenet's work, and render it a very valuable book of reference as to facts hitherto not easily available, in addition to its general merits as a biographical essay. M. Brenet, though a young author, has already acquired some reputation as such in his thoughtful "*Histoire de la Symphonie à Orchestre*," published in 1882, and much good and solid work may be anticipated from his pen in the future.

*The Red King.* Choral Ballad for Male Voices. The words written by the Rev. Charles Kingsley. The music composed by Alice Mary Smith (Mrs. Meadows White).  
[Novello, Ewer and Co.]

THE first posthumous work of this gifted representative English female composer is now before us, and increases our regret that an artist so earnest and truthful in her musical settings of high class poetry should have passed from amongst us. Like the same composer's "Song of the Little Balting" (also to Kingsley's words), the dramatic feeling of the ballad is admirably preserved, without any undue straining after sensational effect, and the writing throughout is clear and faithfully reflective of the text. The opening chorus, commencing with a Symphony alternating between G minor and major, well prepares the ear for the bold vocal subject in the major, expressive of the *Red King's* carouse in Malwood Hall, the baritone solo of the *Monk*, and the defiant solo of the *King*, with the relation of his dream, containing some excellent dramatic points. The progress of the story—the shooting of *William Rufus* by *Tyrrel*—is musically coloured with much fidelity, the fall of the *King* and the flight of *Tyrrel*—the latter related in a graphic choral piece, interspersed with solo quartet—being especially worthy of commendation. The chorus, "And fend our princes every one," most effectively concludes the composition, which, as we have already indicated, contains all that refinement of style, artistic treatment, and feeling for melody which characterise the works of this writer. To

any Choral Society where reliable male voices, both for solos and choruses, can be commanded, "The Red King" will prove an inestimable boon; and even for drawing-room performance, with a moderately good pianist, it cannot fail to prove highly effective.

*Children's Songs, and How to sing them.* By Wm. L. Tomlins. [Boston: Oliver Ditson and Co.]

IN THE MUSICAL TIMES for July, 1883, we drew attention to the system of training the voices of children adopted by Mr. Tomlins, who had at that time between two and three hundred young people under his instruction at Chicago, and quoted the opinion of Mr. Theodore Thomas upon the result of an exhibition of his class. We have now before us a volume containing not only a clear exposition of his method of teaching, but a number of songs excellently adapted in every respect both for the voices and capacities of children. A careful perusal of the book has convinced us that the author has thoroughly realised the difficulties which juvenile vocalists would be likely to encounter, and therefore carefully smoothed the path for them, so that they may at first be led easily into the right road. The Exercises are evidently the result of mature thought; and many of them are rendered additionally attractive by suggestions as to the desirability of allying the notes with some little incident or story, a plan often most successfully pursued by the author in his classes. Several of his pupils, he tells us, were able to recognise and name most of the scale notes as he sang them. "They were also taught to appreciate impulses of time, to reduce them into fractions of a beat, or to divide them into measures and phrases, and to execute these various rhythms absolutely without the sense of physical effort, which is so baneful." Considering that these children had received only two lessons a week for nine months; there can be little doubt that Mr. Tomlins has almost revolutionised the system of elementary vocal tuition; and we earnestly commend his work to the attention of all interested in the subject on this side of the Atlantic, as well as in the country where he first preached his doctrines.

*Gavottes, Minuets, Fugues, and other short Pieces for the Piano.* By Samuel Butler and Henry Festing Jones. [Novello, Ewer and Co.]

THE authors of these compositions have hitherto been known only in literature; and as this is their first appeal in music, they will, we are certain, thank us for being candid in our criticism upon their efforts. Let us at once say that in many of the Gavottes and Minuets, not only much good musical feeling is displayed, but a very fair knowledge of writing, the reproduction of the Handelian style being, especially in the Minuets, very happily attempted. Fugues, however, demand severe study; and before writing more of these, good models should be carefully dissected. For example, that commencing on page 7, beginning on the dominant, demands a tonal answer; but, even passing lightly over this point, when the subject is re-introduced, instead of prolonging the dominant harmony, and resolving upon the tonic in the following bar, the theme commences upon a 6-4, and the two parts in the upper line proceed upwards in perfect fifths. The fugues, too, are but slightly developed, yet in much of the counterpoint sufficient indication is given of a power which makes us desirous of again meeting with composers evidently so earnestly anxious to increase the store of music moulded on the classical forms.

*Classics (Ancient and Modern) for the Pianoforte.* Selected and fingered by Arthur O'Leary. [Edwin Ashdown.]

It is a healthy sign of the times that the term "classical" no longer frightens those who call themselves lovers of music, and that the word is now accepted as meaning not only works written in the latter part of the last century, moulded on the forms which were then generally received, but those composed in the present day according to the models bequeathed to us. The exact signification then of Mr. O'Leary's "Classics, Ancient and Modern," can be thoroughly understood; and amongst the twelve numbers of the series now under notice nobody will be surprised to find several pieces by living composers. A fondness

for good music is now so rapidly supplanting the rage for "show pieces," which prevailed for so many years, that writers of "drawing-room" compositions will scarcely be enabled to find a drawing-room in which to exhibit their productions, and musical "fireworks" will be kept for those special audiences, the astonishment and wonder of which may for a short time prolong their existence. The works already published in the collection now before us comprise several as yet little known, but with which we are certain many pianists will be too glad to make acquaintance. Some judicious remarks upon phrasing—and especially upon the much misunderstood slur—by the editor, are printed upon each piece; and wherever any difficulty is likely to occur, the leading fingering is given. We cordially commend this series of classical pieces both to teachers and pupils, and sincerely congratulate Mr. O'Leary upon the able manner in which he has performed his task.

*Wait. Song.*  
*Meeting. Song.*  
Written by Edward Oxenford. Composed by Franz Abt. [Frederick Pitman.]

THE composer of these songs has produced so many excellent specimens of vocal music as to make us tolerably certain that everything from his pen will contain the elements of popularity. "Wait" and "Meeting," if somewhat conventional, are at least melodious, and good enough to sustain, if not to add to, his reputation. In the first-named composition we cannot say that we much like the waltz movement as a musical expression of the pain of parting and the hope of brighter days in the future; but the music is pleasing, and the majority of listeners, therefore, will be satisfied. We like "Meeting" much better, not only because the music sympathises with the words, but because the song is more artistically treated throughout. The opening theme, in A minor, has a well-contrasted melody in the tonic major; but the crotchet accompaniment continued throughout the composition becomes somewhat monotonous.

*The Violin: its famous Makers and their Imitations.* By George Hart. [Dulau and Co.]

IS the preface to the present "enlarged and revised edition" of Mr. Hart's book, the author says, "The favourable reception accorded to the previous editions of this work has not only added greatly to the pleasure attending the preparation of a new and revised edition, but has encouraged me to spare no effort within my power to render the volume as interesting and complete as possible. In making these endeavours the bulk of the book has been necessarily increased by additional information, spread over all the sections of the work, but chiefly on those which treat of the Early History of the leading instrument, and the Italian branches of the subject." In connection with the Italian divisions of the book, information not only interesting, but of the highest historical value, will be found, the greater part of this matter having been obtained from original MSS. belonging to the trustees of the Civic Museum, at Cremona, which Institution is located in the palace bequeathed to the citizens, together with its contents, by the Marchese Ponzoni. It would be impossible in noticing a volume of such dimensions to do more than draw attention to its value as a work of reference on every subject connected with what the author terms, truly enough, the "leading instrument," for the mere table of contents occupies upwards of twenty pages. We may say, however, that the exquisite illustrations of instruments of varied styles are alone so powerful an attraction that, apart from the fund of information contained in the work, all real lovers of the violin should possess themselves of a copy, so that they can daily feast their eyes upon such excellent representations of the masterpieces of all the most eminent makers.

*Dictionary of Musical Terms.*  
*Harmony Catechism.*

By Edwin M. Lott. [Edwin Ashdown.]

WE are glad to find Dictionaries of Musical Terms multiplying, for, as in commerce the supply is generally regulated by the demand, it is a proof of the desire of instrumental and vocal students to understand the various

terms used in printed music, instead of either disregarding them or applying to a master for an explanation of their meaning. Mr. Lott's little Catechism is, on the whole, extremely clear; but we certainly cannot agree with him that "a tre corde" indicates "the use of the loud pedal in pianoforte playing." Indeed there is no "loud pedal" at all; for what is often called so merely raises the dampers, and therefore prolongs the sound. "A tre corde" means *take off the soft pedal*, the use of which is indicated by the words *una corda*. We always treat Harmony Catechisms tenderly, because there are so many "systems" in the present day that a mere intelligent exposition of the generally admitted rules of the science for popular use may be allowed to pass muster without too rigid scrutiny. In the book before us, however, we must protest against what Mr. Lott terms the "Chord of the Pluperfect Six-four," on the subdominant, being exhibited to students; and we beg to say that this chord is also used upon the Super-tonic, as well as upon the Dominant and Tonic. Again, is it good to give a sequence of prepared sevenths, commencing with one unprepared, as at page 34? and, upon any rational system, can it be said that "all intervals chromatically sharpened should ascend, and all those chromatically flattened should descend in the next chord?" Of course we have many other objections to make to the explanations in this Catechism; but these involve differences of opinion upon points of theory, and we have confined ourselves, therefore, to comments upon those which appear to us untenable upon any theory at all.

*An Evening Service in F.* By James Fitzgerald.  
[Novello, Ewer and Co.]

MR. FITZGERALD, an organist at Kidderminster, has furnished a commendable setting of the Magnificat and Nunc dimittis, for the most part in the solid church style. Choirmasters, however, may be deterred from using it by a singular florid passage on the word "rejoiced." The two bars in which it occurs might be eliminated without much trouble. There is another slight flaw, namely, the accentuation of the syllable "with" in the sentence "world without end." Many church composers are careless in matters of this kind.

*Original Compositions for the Organ.* No. 46, *Four Short Voluntaries.* By Kate Westrop.  
[Novello, Ewer & Co.]

It is not often that organ pieces by a lady composer come under our notice, but the king of instruments, like the violin, is now being extensively studied by the fair sex, and Miss Westrop is evidently a proficient executant, for she is Organist of St. Edmund the King and Martyr, Lombard Street. That she is also a talented, as well as an accomplished musician, these voluntaries amply prove. They stand quite apart from ordinary compositions of this kind, that is to say, mere studies in syncopations, with here and there a melody in watery imitation of Mendelssohn. Miss Westrop writes with brightness and piquancy, at the same time avoiding the flippancy of the French school. True, in the fourth number there is a strong suggestiveness of the fashionable gavotte style, but the piece is not too secular for church use. The gem of the series is No. 2, a charmingly melodious trifle, but the whole of them are extremely pleasing and musicianly, and the composer may be encouraged to try her hand at more ambitious work.

*The Morning and Evening Service, with the Communion Office, in C.* By B. Luard Selby, Op. 24.  
[Novello, Ewer and Co.]

THIS Service includes a setting of the Benedictus as well as the Jubilate, and the Communion Service includes the Benedictus and Agnus Dei. Mr. Selby's style is bright, but at the same time broad and diatonic. In its general character it may be said to be thoroughly English, that is to say, it is wholly free from the sensuous and sentimental effects which some church composers introduce, taking example from their brethren in France. It is curious to note the diversities in matters of accent in even simple settings of the canticles, due perhaps as much to want of thought as design. Most composers say "We praise Thee O God," while Mr. Selby says "We praise Thee," and this preference for accenting the pronoun is discernable

throughout. Against it nothing can be said, but we notice a slip in the clause "Being of one substance, &c." Here the accent should be on "one" and not on "of" or "substance."

*Magnificat and Nunc dimittis in D, for Male Voices.*  
By Frederick Iliffe, Mus. Doc., Oxon.  
[Novello, Ewer and Co.]

IN cathedral and collegiate churches a commendable custom is beginning to obtain of giving the juvenile choristers a rest on one day of the week. A demand is, therefore, arising for service music arranged for voices without trebles. Dr. Iliffe also dispenses with the counter-tenor, his Service being written for two tenors and two basses. It is characterised by considerable vigour and brightness, with a good deal of independent work for the organ, and is essentially modern, alike in harmony and phraseology, but without any secularity of feeling.

#### FOREIGN NOTES.

A *resumé* of the performances in commemoration of the Handel Bi-centenary recently held in the composer's native country will doubtless be of interest to many of our readers. We give the performances in alphabetical order, but without any pretence to completeness, as follows:—

ALTONA.—Sing-Akademie (March 3): "Judas Maccabæus."

ANSBACH.—Sing-Verein (March 10): "Samson."

BERLIN.—Bilse Orchester (February 23): Concerto for string orchestra in D major. Sing-Akademie (February 23): "Judas Maccabæus." Schnöpf'sche Gesang-Verein (February 23): "Messiah." Symphonie-Capelle (February 24): Concerto for string orchestra in G minor, and Air from "Samson," with trumpet obbligato.

BRESLAU.—Sing-Akademie (February 3): "Messiah."

BRIEG.—Sing-Akademie (February 4): "Saul."

BRUNSWICK.—Chorgesang-Verein (February 24): "Joshua."

CHEMNITZ.—Sing-Akademie (March 6): "Messiah."

COLOGNE.—Gürzenich-Concert (March 24): "Samson."

DARMSTADT.—Musik-Verein (February 22): "Joshua."

ELBING.—Kirchenchor (February 25): Selections from "Alcina," "Acis and Galatea," Allegro, and Concerto in G minor for organ and orchestra.

ELBERFELD.—Concert-Gesellschaft (March 3): "Judas Maccabæus."

FRANKFURT.—Stockhausen's Gesangsschule (February 24): "Acis and Galatea." Cecilian-Verein (March 3): "Judas Maccabæus."

GIESSEN.—Sing-Verein (March 4): "Judas Maccabæus."

GLAUCHAU.—Kirchen-Sängerchor (Feb. 22): Selections from "Messiah," "Judas Maccabæus," "Joshua," "Samson," "Israel in Egypt," and Psalm 100, for chorus and solo voices.

GÖTTINGEN.—Sing-Akademie (February 13): "Samson."

HALLE.—Handel Festival (February 22 and 23): "Hercules" and "Messiah."

HAMBURG.—Stadt-Theater (February 23): Overture, "Occasional Oratorio," Air from "Alcina," and selections from other oratorios; Opera, "Almira," Epilogue. Sing-Verein (February 21): "Israel in Egypt."

HERRNHUT.—Gesang-Verein (March 11): Jubilate (100th Psalm) and part of "Messiah."

HILDESHEIM.—Oratorio-Verein (February 28): Dettingen Te Deum.

JENA.—Sing-Akademie (February 20): Dettingen Te Deum, Concerto grosso for orchestra, Airs from "Samson" and "Ezio," and "Hallelujah" from "Messiah."

LEIPZIG.—Riedelsche Gesang-Verein (March 6): "Messiah." Euterpe (February 24): Concerto grosso for orchestra. Gewandhaus (March 12): Anthem for orchestra, organ, and chorus; Air from "Rinaldo"; Concerto for string orchestra, two violas, and violoncello obbligato; and "Hallelujah Chorus" from "Messiah."

MAGDEBURG.—Reblingscher Gesangverein (Feb. 23): "Samson."

QUEDLINBURG.—Kohl'scher Gesang-Verein (March 25): "Messiah."

ROSTOCK.—Sing-Akademie (Feb. 23): "Israel in Egypt."

TORGAU.—Gesang-Verein Taubert (February 5): "Alexander's Feast."

WEIMAR.—Festival Choir (February 20): "Messiah."

WÜRZBURG.—Royal Musik-Schule (February 28): Largo for violins, violas, harp, and organ; Concerto in G minor for string orchestra; and "Alexander's Feast."

Weber's "Sylvana," in its revised form, has now also been placed in the *répertoire* of the Leipzig Stadt-Theater, where it was twice produced, with very great success, during March last. To give an idea of the activity of this excellent institution we may enumerate its remaining performances during the same month—viz., "Der Trompeter von Sakkingen" (Nessler), "Genoveva" (Schumann), "Le part du diable" (Auber), "Undine" (Lortzing), "Das Nachtlager von Granada" (Kreutzer), "Der Haideschacht" (Holstein), "Les deux Journées" (Cherubini), "Oberon" (Weber), "Fidelio" (Beethoven), "Le Nozze di Figaro" (Mozart), and "Lohengrin," "Rienzi," "Tannhäuser" (Wagner). Surely the subscribers have no reason to complain of an absence of variety, the performances, moreover, being characterised by a high degree of general efficiency.

A revival of Weber's early opera or operetta "Abu Hassan," is in course of preparation at the Royal Opera of Berlin; a fresh instance of the newly awakened interest in Germany as regards the earlier productions of the immediate forerunner of the author of the "Kunstwerk der Zukunft."

The following is the programme of the Music Festival to be held at Bonn, from the 28th to the 30th of July next, under the direction of Herren Max Bruch and L. Wolff, the local musik-director—viz., secular oratorio, "Achilles" (from the "Iliad," compiled by Dr. Bluthaupt), by Max Bruch; Handel's "Alexander's Feast," several works by Beethoven, Brahms, Schumann, and others. Soloists: Mesdames Schröder-Haufstängl, Joachim, Bruch, Herren Emil Götz, Georg Henschel, and Eugen d'Albert. The chorus to consist of an amalgamation of the choirs of Cologne, Barmen, Bonn, &c., and the orchestra to be recruited by the forces available at Wiesbaden, Frankfurt, Cologne, and Hanover. Altogether the Festival bids fair to be an exceptionally fine one.

The pianoforte score of Weber's "Sylvana," in its new version by Herren Pasqué and Langer (previously referred to in these columns), has just been published by P. J. Tonger, of Cologne.

*Place aux Dames!* A somewhat curious, and, we may add, amusing result has waited on the prize competition recently instituted by a German publisher for the poetry to a "Studenten Lied" (Students' Song), the gainer of the valuable silver goblet offered by the promoter having been a lady, Fräulein Frida Schanz, of Dresden. The verses are written with poetic feeling, and are pervaded by a spirit of conviviality, which cannot fail to be appreciated by German undergraduates. A fresh prize has now been offered in the same quarter, for the best musical composition of Fräulein Schanz's verses, which we may suggest, pending the decision of the jury, are admirably adapted to the music of Schumann's spirited song "Wohlauf, noch getrunken den funkelnden Wein."

A posthumous opera entitled "Noah," by Halévy, to which the composer's son-in-law, the late Georges Bizet, had put the finishing touches, was brought out on the 5th ult. at Carlsruhe, without, however, achieving more than a *succès d'estime*.

At the last Gewandhaus Concert of the present season (March 26) Madame Clara Schumann played her late husband's Pianoforte Concerto, amidst the enthusiastic admiration of her audience, who were unanimous in testifying to the unabated vigour of the greatest of lady pianists. Other numbers in the programme were Beethoven's "Coriolanus" Overture, and the same master's C minor Symphony. Dr. Reinecke conducted an exceptionally fine performance.

Herr Friedrich Chrysander, the German biographer of Handel, has received the following telegram from Prince Bismarck on the occasion of the second centenary of the birth of the great composer with whom his name is so honourably associated:—"My heartiest wishes are due to you at to-day's jubilee of the great Handel, as his most worthy representative, and I sincerely trust that you may

live to accomplish the completion of the national work you have undertaken on his behalf."

Herr Richard Schmidt, the Berlin Musik-Director and Principal of the "Schmidtsche Conservatorium," has been appointed to the conductorship of the Berlin Männergesang Verein, lately vacated by Herr W. Handberg.

The bi-centenary of the birth of Johann Sebastian Bach was celebrated last month at his native place, Eisenach, in an appropriate manner. The statue of the great composer, as well as the house where he was born, had been profusely adorned with garlands and spring flowers, while at St. George's Church a festive Concert took place, consisting entirely of compositions of the giant master of polyphony, and of his son, Johann Christoph Bach. We shall refer more in detail to the Bach commemoration in Germany in our next number.

Mr. A. C. Mackenzie's "Scotch" Rhapsody was recently performed (for the second time) at one of the "Sinfonie Concerts" at Düsseldorf, under the direction of Herr R. Zerbe, where, as on the former occasion, it was greatly appreciated.

A Music Festival is to be held at La Côte Saint-André, the native place of Hector Berlioz, on June 21, in connection with the proposed ceremony of affixing a commemorative tablet at the house where that eminent composer first saw the light.

A posthumous Opera, by the late Victor Massé, entitled "Une Nuit de Cléopâtre," was produced at the Opéra Comique, Paris, on the 25th ult. Madame Heilbron was admirable in the part of Cleopatra, and the interpretation of the work generally left little to be desired.

Mdlle. Van Zandt, the young *prima donna* who, as our readers will remember, was unfortunate enough to contribute a page to the *chronique scandaleuse*, of the French capital last year, has recently re-appeared at the Opéra Comique in Leo Delibes's "Lakmé." The first occasion of her presenting herself again before a Paris audience, after the incident alluded to, was marked by scarcely any signs of an unfriendly disposition on the part of the audience, the lady being, in fact, generally well received. At the second and third performances, however, tumultuous disturbances took place, and the young singer was practically hissed off the stage, and has since been forced to cancel her contract with the manager of the theatre. The love of scandal on the part of Parisians is well known, but its vindictive side has scarcely ever been illustrated in so prominent a manner.

Adalbert von Goldschmidt's Oratorio "The Seven Cardinal Sins" was performed on March 27, at one of the Concerts of M. Lamoureux, at Paris, with a conspicuous success, all the more remarkable since the work is of a very solemn character.

Mr. F. H. Cowen's "Scandinavian" Symphony was performed on the 12th ult., at the Paris Concerts Modernes, under direction of M. B. Godard, where it was very favourably received.

Wagner's "Die Meistersinger" continues to attract the attention and enthusiastic support of amateurs at the Théâtre de la Monnaie, of Brussels.

An international Musical Congress is to be held at Antwerp in connection with the forthcoming world-exhibition at that town. Invitations are being issued by the *Circle Artistique Littéraire et Scientifique*, of Antwerp, with a view to the discussion of such questions as the adoption of a uniform system of musical training; of an international musical *diapason*, and other matters of equal importance to all professors of the art.

Anton Rubinstein's latest opera, "Nero," was performed for the first time at the Imperial Opera House of Vienna on the 21st ult. The work, which was exceedingly well mounted, failed, however, to create much enthusiasm, although the composer was called several times.

Herr Emmerich Kastner, the well-known specialist in matters Wagnerian, is about to publish a number of interesting letters, written by the poet-composer during the period from 1830 to 1883, the great majority of which will be entirely new to the public.

The Philharmonic Concerts of Vienna celebrated the twenty-fifth anniversary of their existence on the 12th ult. by an appropriate festive performance, including Beethoven's Ninth Symphony.



The son of the late Dr. Damrosch and Mr. Stanton, late secretary to the institution, have been elected by the shareholders of the Metropolitan Theatre of New York to succeed that gentleman in the management of the German Opera so successfully inaugurated last season. The question of a continuance of the undertaking in the coming autumn has thus been satisfactorily settled, and we heartily wish it every success. Funds are being raised by subscription in New York for erecting a monument over the grave of the much-lamented Dr. Damrosch.

The first performance in Italy of Handel's "Judas Macabæus," given at Turin by the Stefano Tempia Choral Society, in March last (and alluded to in our last number), has been followed by a repetition of the oratorio, under the same auspices, on the 19th ult. The room, as our Turin correspondent informs us, was crowded to excess, and there was every indication on the part of the audience of the great interest aroused by the production of this noble work. We are glad also to notice from a circular addressed to the members of the above Society that the English inhabitants of Turin have in a special manner expressed their gratitude to the zealous promoter of these performances, Signor Giulio Roberti, who has already done so much towards fostering a taste for the classical masterpieces of all ages and countries in his native Italy.

We have received the first number of Vol. V. of the *Leipziger Korrespondenzblatt*, a weekly journal, a portion of which is in future to be devoted to the subject of music and the music-trade.

We have to record the death, on March 31, at Wiesbaden, of Franz Abt, a notice of whose life will be found in another column. A committee has already been formed at the instance of the Choral Societies of Brunswick and Wiesbaden for the purpose of erecting a monument to the deceased composer.

At Vienna died, on March 31, Philipp Fahrback, a pupil of Lanner, senior, the celebrated composer of dances, and himself a popular contributor to that species of music, as well as to some other branches of the art.

One of the most esteemed veteran musicians of Berlin, Professor Julius Schneider, distinguished alike as a composer and teacher of his art, died on Good Friday last, at the mature age of eighty.

The death is announced, at Stockholm, on March 29, of Ludwig Norman, the husband of the eminent violinist, Madame Norman-Néruda, much esteemed in his native Sweden, and elsewhere, as a composer of considerable merit. He had reached his 55th year.

At Dresden died, on March 24, Aloys Tausig, the father of Carl Tausig, the celebrated pianist, whose early instructor he had been, and whose premature death had in a great measure blighted the great artistic qualities and eminent teaching capacity possessed by his father. He expired at the age of sixty-seven.

The *Graphic* announces the death, on the 8th ult., at the age of sixty-four, of Emmons Hamlin, of the Boston firm of Mason and Hamlin. "There is a dispute as to who was the inventor of the free reed instrument now known as the American organ, but Mr. Hamlin was undisputedly one of its first introducers, and he was the patentee of several valuable improvements."

The death is also announced, at Milan, of Margherita Schira, an operatic singer of great reputation, for whom Morlacchi and Mercadante wrote special parts in several of their operas. The deceased *prima donna* had reached the mature age of eighty-two.

## CORRESPONDENCE.

### MUSICAL DEGREES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—We are so often told that a man's fate is in his own hands, while our daily experience shows us that it is very largely in the hands of other people, that I have thought of craving your permission to lay before my fellow members of the profession, in your columns, a few dry facts connected with my subject, and to show that this "*res honorabilis*" (a musical degree) is by no means so easily obtained as some people imagine. Of course, I am not alluding to the stumbling block (to many) of a stiff searching

examination demanded by the Boards of Examiners; for, without this, the coveted distinction would not be worth the having, and a whole crowd of impostors would suddenly start up with Mus. Bac., or Mus. Doc., or F.C.O. at the end of their names. But my proposition is this:—A professional degree, which, to a great extent, is a proof of professional competency, is kept out of the reach of many a man who is, perhaps, really more competent to hold it than several who have won and still wear the distinction.

I will mention a few things which, to my own knowledge (and I lay claim to very little practical acquaintance with Boards of Examiners), are keeping back many an ambitious musician, anxious to distinguish himself, but forbidden by circumstances:—

First of all comes money, in the shape of fees. At Trinity College, in Dublin, the fees for the degree of Bachelor in Music amount, I believe, to £35, and those for the degree of Doctor are something like £45. Oxford and Cambridge, I presume, follow in the same suit. Comment is unnecessary.

In Dublin, there is the Royal Irish University, whose fees (really merely nominal) are as follows:—

1. Matriculation ... ..	£1 0 0
2. First University Examination ...	1 0 0
3. First Musical Examination ...	1 0 0
4. For Bachelor's Degree ...	1 0 0
5. For Doctor's Degree ...	2 0 0

This is admirable, no doubt; but the pleasant aspect of the picture changes somewhat when we consider that between each of these examinations one whole year must elapse, and two years between the penultimate and the final ones. So that, if an already thoroughly trained musician, who could pass his doctor's examination tomorrow, turns his eyes in this direction, he will discover that he has to virtually retire *pro tem.* to the rear ranks and work side by side with, perhaps, some of his own pupils; and then he may blossom forth a Mus. Doc. at the end of six years.

But this is not all. Degrees in music appear not to be in the least degree designed for the benefit of those men, professional musicians, whose security and advancement should be the sole *raison d'être* of all such distinctions; for subjects not in the remotest degree connected with the art are put before him as necessary for his success. A man might reasonably enough hope to win his degree if he passed a good searching examination in harmony, counterpoint of all kinds, form, instrumentation, aesthetics, acoustics, and the playing of one or more standard instruments. But, forsooth, if he reads the Calendar of say this one University alone, he will find that, practically, no man is to be considered an educated musician who cannot translate *Cæsar*, *Virgil*, *Homer*, *Voltaire*, and *Racine*, answer questions in *Roman History*, work out a score of problems in *Euclid*, show himself well "up" in algebra, discourse learnedly about hydrostatics and electricity, and so on with half-a-dozen other subjects, not one of which has the least bearing upon his professional career or competence. Of course, those men who have gone straight from school or college to the Examination Hall, and had no *polishing* or *cramping* to do in such subjects, may uphold this system as being calculated to maintain the respectability of the profession. But surely they must know that there are many who leave school at the age of seventeen or eighteen who have no opportunity of going up for a professional degree until they reach the age of perhaps thirty-five years, and then find their path blocked because in the midst of eighteen or twenty years' hard professional toil their linguistic and mathematical acquirements have nearly died out. Trusting that some more qualified individual than myself will raise the siege in this matter and agitate for a reform, I enclose my card, and sign myself,

Sir, Yours very truly,

QUERO JUSTITIAM.

April 6, 1885.

### DR. STAINER'S LECTURE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your notice of Dr. Stainer's lecture on Psalm and Hymn Tunes, I observe a paragraph from which it would seem either that there is an error in your report or that Dr. Stainer simply repeated the ordinary mistaken

accounts derived from Burney, Hawkins and others. The point does not in the least affect the value of Dr. Stainer's remarks, but as it has been lately fully elucidated, it would be well that old errors should no longer be perpetuated especially on such authority as that of Dr. Stainer.

I need only say here that the "Old Hundredth" tune did not exist in 1542. It was composed (partly out of older materials) by Louis Bourgeois, and was first published, as a melody only, in the enlarged edition of the Genevan Psalter, 1551.

There is not a shadow of evidence that Goudimel had ever anything to do with the compilation of this psalter throughout its various stages, but, on its completion in 1562, he harmonised the entire work, and published it in four-part harmony in 1565. For the most part he has given the melody to the tenor, but it is worthy of remark that in several instances he has assigned it to the *superius*.

Anyone interested in the question will find full details in the articles on Clement Marot in THE MUSICAL TIMES, June—November, 1881, where at page 555 will be found the "Old Hundredth" as harmonised by Goudimel, and at page 557 a table of the tunes in the Genevan Psalter of 1562, with the date of the first appearance of each. Particulars of the history of Goudimel and his harmonised psalters will be found at page 505.

G. A. C.

### PRECOCIOUS TALENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you permit me space to express my entire agreement with the excellent article on the above subject in your March number?

I have always strongly condemned the performance of oratorios by children, which is becoming dangerously fashionable in various parts of the country. I am glad, therefore, to see your protest against the "musical and dramatic overpressure" involved in the performance of opera by children at the Savoy Theatre.

The two things are quite on a par, although, as far as the number of executants is concerned, infinitely more mischief is likely to be done by oratorio than by opera, because the former is possible in almost every little town, while the latter can, for obvious reasons, only be attempted in isolated cases.

A treatise on "The Child's Voice" by Mr. Lennox Browne and myself, in which the subject has been discussed at some length, is nearly through the press; but we hope nevertheless to be able to insert a reference to your article which is pregnant with sound advice, and which ought to be read by every one interested in the musical education of children.

I am, Sir, your obedient Servant,

EMIL BEHNKE.

12, Avonmore Road, West Kensington, W.

### CHEAP CONCERTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I read with great pleasure your notice of the report of the Birmingham Musical Association, in your last issue of THE MUSICAL TIMES, and can bear testimony to the great love of good music among the working classes. But I should like to point out to you what I consider a great danger to art in these cheap performances.

When these Concerts were first started they were attended almost entirely by the working class, for whose benefit they were intended; but I have been informed by professional gentlemen and amateurs in Birmingham, in a position to know, that they are gradually losing their character of working class Concerts, and are being largely attended by people who could afford their three or four shillings to hear the works properly rendered by the Festival Society, with a professional band, instead of an orchestra very largely composed of amateurs.

One of the most promising of the Birmingham Choral Societies has this season had to discontinue its Subscription Concerts, mainly owing to the inadequate support given by the Birmingham public.

Now, anyone having had the least experience in Choral Societies, will at once realise the difficulty in a pecuniary point of view without being undersold.

There are numbers of people in Birmingham, as elsewhere, who are fond of music, but are not sufficiently cultivated to be able to judge of the artistic merits of a performance of our great oratorios; and who for the sake of saving a few shillings would transfer their patronage elsewhere. It would be a great pity if in so important a musical centre as Birmingham anything were to tend to lower the artistic standard of excellence for which the town is so justly celebrated.—Yours sincerely,

ORCHESTRA.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—An interesting Eisteddfod was held on Easter Monday, Mr. J. A. Rolls, M.P., acting as President, and Mr. Brinley Richards as one of the adjudicators. Prizes were given for the best playing of a pianoforte solo, the performers not to exceed sixteen years of age, the best singing of a bass song, also a tenor song, and for choir singing. The prize of £20 and gold medal to Conductor, was awarded to the Victoria (Ebbw Vale) Conductor, Mr. G. Howells. Prize of £10 and silver medal to Conductor was gained by the Ebbw Vale, Wyle's Choir (Tredegar), for the singing of a Madrigal. The great competition of the day was for a prize of £1,000, with gold medal to the Conductor, for the best performance, by a choir of not less than 150, nor over 300 voices, of the chorus "Hark! the deep tremendous voice" (Haydn). Three choirs competed. Mr. Richards complimented all, and with the concurrence of Mr. E. Evans, Mr. Gird, and Mr. T. Briggs, awarded the prize to the Down's Harmonic Society, numbering 170 voices, conducted by Mr. Dan. Davies. Mr. D. Brown accompanied on the pianoforte, and Mr. E. R. Davies on the harmonium.

ACTON.—Mr. S. Egall gave his first annual Concert, on the 13th ult., at the Priory Central Hall, the programme consisting entirely of classical and high-class modern music. Mr. Egall (who is a pupil of Mr. Walter Bache) was much applauded for his performance of "Inventions," by Bach; "Au bord d'un Source," by Liszt; and Schumann's "Papillons," Op. 2. The Concert-giver was associated with Mr. C. H. Allen Gill in Mendelssohn's Sonata in B flat, for pianoforte and cello, the performance of which reflected great credit on both artists. Mons. L. Szczepanowski performed Ernst's "Elegie," and Moszkowski's Bolero for violin solo, the latter especially eliciting warm applause. The vocalists were Misses Annie Williams, and Marian Price, and Mr. W. E. Smithett, who were well received in songs by Beethoven, Schubert, Raffi, Gluck, &c. The Concert was concluded by a performance of Raffi's Tarantella, for four hands, in which Mr. Egall was associated with Mr. W. J. Mawby, who also accompanied throughout the evening.

ALFORD.—The members of the Choral Society gave an excellent rendering of Cowen's *Rose Maiden*, in the Corn Exchange, on the 10th ult. The solo vocalists were Miss Vinnie Beaumont, Miss Eliza Thomas, and Mr. E. Gregory. The performance was very successful.

BELFAST.—Mr. and Mrs. Kempton, assisted by their pupils, gave a Musical Re-union in the Assembly Hall, on Tuesday evening, the 21st ult. The vocal items respectively given by Miss Keys, the Misses King, Messrs. Kenneth Stewart, Albert, Browne, and Mr. Elroy were most acceptable. Miss Kate Wilkinson (aged six), Miss Richards, Miss Gulbrausen, and Miss Mendham Kempton in their performances upon the pianoforte were all excellent, and Mrs. Kempton was deservedly awarded great applause for her fine playing of Thalberg's three line arrangement of Rossini's "Mi manca la voce." The part-songs "Ever True" (Hartton), and "Good Night" (Carulli), were well sung. Mr. Kempton was, as usual, conductor and accompanist.

BISHOP AUCKLAND.—A performance of Liszt's 13th Psalm, a representative work of the so-called advanced school, was given by the Auckland Musical Society, under the direction of Mr. Kilburn, on Tuesday, the 14th ult., with full band and chorus. The tenor solo was admirably sung by Mr. Howard Welch, of Durham Cathedral. Miss Annie Marriott was the soprano soloist, and both in her songs and in the solo part of Mendelssohn's *Lorelei* obtained well merited applause. The Serenade Trio, of Beethoven, for violin, viola, and cello, was charmingly rendered by Miss Bertha Brouill, Mr. J. H. Beers, and Mr. Weston.

BLACKBURN.—A very enjoyable Concert was given on Monday evening, the 13th ult., by the St. Cecilia Society, with an orchestra selected from Mr. Chas. Hallé's band, under the leadership of Mr.

**Henry Nattall of Berry.** The programme consisted of the first part of Sir M. Costa's Oratorio *Nathan*, the solos in which were taken by Miss Norton, Miss Shorrocks, Mr. Seymour Jackson, and Mr. J. Higginson, all of whom acquitted themselves with great credit. The choruses were very efficiently rendered, noticeable among them being "The curse of the Lord," the choral "When famine over Israel," and the chorus "With sheathed swords." The second part of the programme was miscellaneous. This Concert may be said to have been the most successful yet given by the Society, and reflected the greatest credit upon Mr. James H. Rooks, under whose efficient and painstaking conductorship the Society has made great progress during the last four seasons.—The Vocal Society, under the conductorship of Mr. W. H. Robinson, brought the tenth season to a close with a Concert on Thursday evening, the 16th ult. *Hero and Leander* (C. H. Lloyd) and *The Feast of Adonis* (A. Jensen) were the principal works given. Miss Wallington was highly successful in her rendering of the soprano solos in both works, and also in her songs. Mr. James Sauvage sang the baritone solos in *Hero and Leander* with good effect, and was much applauded in the song "Steady and ready" (Diehl), and the Tarantella "Gia la luna" (Rossini), the latter being encored.

**BLYTH, NEAR NEWCASTLE-ON-TYNE.**—The *Messiah* was sung by the members of the Philharmonic Society, on the 7th ult., before a large audience. The soloists were Misses Vinnie Beaumont (whose rendering of "I know that my Redeemer liveth" was received with much enthusiasm) and Louisa Bowmont, Messrs. G. H. Welsh, and J. Nutton.

**BRENTWOOD.**—The Vocal and Instrumental Society gave a good performance of Handel's *Judas Maccabeus* in the Town Hall, on the 16th ult. The solo vocalists were Madame Clara West, Miss Ada Jiggulden, Mr. E. Bryant, and Mr. Frank Ward, all of whom acquitted themselves admirably; leader of band, Mr. A. Byford; conductor, Mr. J. W. Case. There was a good attendance.

**BRIDGE OF ALLAN.**—The second Concert of this season was given by the Choral Society in the Free Church on the 17th ult. Mr. John Erskine conducted, and the accompaniments were most efficiently played by Miss Morrison at the piano, and Mr. J. J. Finlay, Organist, at the harmonium. The programme was divided into three parts, the first including selections from *Samson*, *St. Paul* and *Elijah*; the second Dr. Stainer's Cantata *The Daughter of Jairus*, and the third selections from *The Messiah*. The opening chorus, "Awake the trumpet's lofty sound" (*Samson*), showed that the choir had been well trained, and the choruses "How lovely are the messengers," "He watching over Israel," and "Happy and blest are they," were exceedingly well sung. The soprano part in *The Daughter of Jairus* was entrusted to Miss Mary Henderson, from whom it received an intelligent, and at times, thoroughly dramatic rendering, and the choruses were without exception given with precision and attention to light and shade. The selection from *The Messiah* was highly satisfactory, the solo portions by Miss C. Erskine and Miss Bruce, as well as the choruses, being most effectively rendered.

**BRIGHTON.**—The performance of Bach's *Passion* (St. Matthew) by the Brighton Sacred Harmonic Society, on March 25, was in every respect highly successful. The soloists—Miss Annie Gill Smith, Miss Ellen Marchant, Mr. Percy Palmer, and Mr. F. H. Horscroft—were thoroughly efficient, and the choruses were uniformly well sung. Mr. J. Spearing presided at the organ, and Mr. R. Taylor (to whom very much of the present excellent position of the Society is due) conducted. There was a good attendance.

**BROCKLEY.**—On Monday evening, the 20th ult., a Musical Lecture entitled "A struggle for civil and religious liberty," as recorded in Handel's Oratorio, *Judas Maccabeus*, was given in the Presbyterian Church, by Mr. W. Cowper Pellatt, interspersed with illustrations from the oratorio by the Woolwich Arsenal Philharmonic Society's band and chorus. The soloists were Madame Riechelmann, Mr. H. C. Cockell, and Mr. R. H. Wilson; Conductor, Mr. F. Pellatt; American organ, Miss Edwards. The performance was very satisfactory, the solos, "From mighty kings" and "Sound an alarm," being especially well rendered.

**BROUGHY-FERRY.**—It may fairly be questioned whether there exists an Oratorio of greater vocal difficulty than MacKenzie's *Rose of Sharon*. There are many more ponderous works, but none more shattering, more highly elaborated, or more strikingly original in thought and mode of expression; but it is also, or perhaps therefore, a most trying work for the vocalists—solo and chorus. Without staying to prove this position, it may be noticed that even London found it necessary some short time ago to make very special preparation to ensure for it a satisfactory performance. The greater credit is therefore due to the members of the Choral Union for their enterprise in adopting the work, and for the ability with which it was performed on the 7th ult., before a large audience, indeed the entire performance can only be spoken of in the highest terms. The chorus singing was clear and bright, and the reception of all the important choruses with which the work abounds was most enthusiastic, that commencing "Make a joyful noise" being encored. Mrs. Haden is to be congratulated on the brilliant manner in which she went through a heavy evening's work. Whether in the solos expressive of love, such as "Tis the voice of my beloved," or of devotion, as "The Lord is my shepherd," she was equally successful. Miss Cravino had not much to do, but her solo, "Lo, the King greatly desireth thy beauty," was one of the gems of the performance. The lovely tenor music was fairly well sung by Mr. McDonald. The fact that the baritone music was entrusted to Mr. John Bridson, is sufficient guarantee for the excellence of its performance. His rendering was really magnificent. A small but remarkably efficient orchestra, led by Mr. W. H. Cole, did full justice to the wonderfully beautiful instrumentation. Mr. Neale conducted with great care and ability, and the work throughout created a marked effect upon the listeners.

**BURY ST. EDMUNDS.**—The members of the Choral Society gave their second Concert of the season on the 9th ult., before a large audience. The work performed was Rossini's *Stabat Mater*, which had never previously been heard in this town. The principal vocalists were Madame Cross-Lavers, Mr. J. Brookes (from Norwich Cathedral), and

Mr. H. Cross, the contralto part being taken by Miss M. Gould, a local amateur. The band and chorus numbered about 132. Mr. T. B. Richardson conducted with marked ability.

**CANTERBURY.**—An excellent performance of Mendelssohn's *Hymn of Praise* was given at the special service in the Cathedral on Easter Tuesday. The orchestra was chiefly composed of old choristers, assisted by some of the leading players of the town. The solos were exceedingly well sung by Masters Elmes, Davison, Fricker, and Hudson, the Rev. G. H. Gray (minor canon), and Mr. Grundy. The choral parts were also effectively rendered. Mr. B. Fricker presided at the organ, and Dr. Longhurst conducted.

**CHEPSTOW.**—On Wednesday, the 15th ult., the members of the Choral Society gave a most successful Concert, consisting of selections from the chief works of the great masters. The artists were Miss Gane, Miss H. M. Jones, R.A.M., Mr. Morgan (of Bristol Cathedral), and Mr. J. Bridson. Mr. A. E. Kingsford conducted. The accompaniments were played by Misses Watkins and Thomas, and Mr. Horsbrow. On the Saturday following, Mr. Kingsford received from the vice-president of the society, A. O. Schenk, Esq., a presentation of £64 17s. as a mark of respect from the parishioners and Choral Society.

**CHICHESTER.**—The members of the Choral Society gave their annual Easter Concert on the 14th ult., in the Corn Hall. Mendelssohn's *St. Paul* was the work selected for performance, the principal vocalists being Miss Julia Jones, Miss Emily Dones, Mr. Alfred Kenningham, and Mr. W. Thomas, all of whom gave the utmost satisfaction in the music entrusted to them, especial effects being made by Miss Jones in "Jerusalem," by Miss Dones in "But the Lord is mindful," by Mr. Kenningham in "Be thou faithful," and by Mr. Thomas in "I praise Thee, O Lord my God." The choruses were given with much precision and effect, the band, under the leadership of Mr. E. G. Woodward, was thoroughly efficient, and Mr. Brind conducted with marked ability.

**CLITHEROE.**—The members of the Vocal Society gave their fifth Concert on Friday, the 17th ult., when Cowen's *Rose Maiden* was excellently rendered. Mr. W. H. Robinson (Blackburn) conducted.

**COBHAM, SURREY.**—On Thursday evening, the 9th ult., Mr. F. J. Karn, Miss Bac, Cantab., Organist and Choirmaster of the Parish Church, gave his second annual Concert before a large audience. An important feature in the programme was the trombone playing of Mr. Samuel Millar, his solos, including a Fantasia on Rossini's *Mosè in Egipth*, eliciting warm applause. The pianoforte part was played by Mr. Karn. The vocalists were Miss Florence Thompson, Miss Ellen Marchant, Mr. Robert Poole, and Mr. George Smith. Violin solos were successfully given by Miss Bessie Poole, and Mr. Karn's pianoforte pieces were well received. The accompaniments were played by Mr. Walter Stark and Mr. Karn.

**COLNBROOK, NEAR WINDSOR.**—The members of the Colnbrook Public Room Choral Society held their annual Soirée with much success, on Wednesday the 8th ult. During an interval in the programme, Mr. Richard Ratcliffe was re-appointed Conductor, Mr. William Richards Secretary, and Mr. Mindenhall Treasurer.

**CROYDON.**—Mr. George Webb's Instrumental Septet Union gave an admirable Concert, at the Public Hall, on the 16th ult., and in addition to the instrumental selection, songs were contributed by Miss N. Webb and Mr. E. A. Williams, both of whom were encored. Mr. G. Webb conducted and Mr. E. Deane presided at the pianoforte.

**DARLINGTON.**—An Organ Recital was given in St. John's Church, on the 9th ult., by the Organist, Mr. C. Stephenson. The programme included "Prayer" (Clark), Sonata da Chiesa (Edwards), *Præluudium et Fuga*, and War March of Priests (Mendelssohn). Mr. T. Tate, of Darlington, sang the aria "Lord God of Abraham" (Mendelssohn), and the recitative "Thus saith the Lord" and air "But who may abide" (Handel). The Recital gave great satisfaction.

**DARTMOUTH.**—The first Concert of the Private Vocal Association was given in the Subscription Room on Wednesday, the 15th ult., before a large audience. The programme consisted of A. R. Gaul's Cantata *The Holy City* and a miscellaneous part. The principal vocalists were Miss K. Hicks, Miss Ashford and Mr. Peck; solo piano, Miss Lambie, who, with Miss Head, also accompanied the choruses and part-songs; harmonium, Mr. E. A. Macey. The Cantata was very well rendered and much appreciated. Miss Hicks's singing was especially noticeable. Such a high-class and successful Concert has not been given in the town for many years, and the Conductor, Mr. A. G. Macey, is to be congratulated on the satisfactory termination of the season's work.

**DEAL.**—An excellent Concert was given in St. George's Hall, on Tuesday evening, the 14th ult., by the members of the Deal and Walmer Choral Society. The first part of the programme was devoted to Gade's *Crusaders*, the second part was miscellaneous, including a Choral March (Longhurst) and a violin and pianoforte duet, well played by Mr. C. M. Gann and Mrs. Massey; the third part comprising C. H. Lloyd's Cantata *Hero and Leander*. The solo vocalists were Miss Ellis Walton, Mrs. Hugh Massey, Mr. J. Probert and Mr. T. Kempton. Leader of the orchestra, Mr. Gann; Conductor, Dr. Longhurst. Both the Cantatas were well rendered.

**DORKING.**—Mendelssohn's *Hymn of Praise* was performed on the 9th ult., with band and chorus, the solo-singers being Madame A. Paget, Miss Kate McKrill, and Mr. Edward Hall. The band was ably led by Mr. C. Daws. The Concert, which was a great success, was under the management of Mr. P. Daws. Mr. E. Withers, Organist of the Parish Church, conducted.

**DUDLEY.**—An Evening Concert was given by Signor Martinengo's professional pupils, on the 16th ult., at the Town Hall. Miss Connetta Frazier, who has a fine voice, sang with great success "Io l'udia" (*Torquato Tasso*), and the variations on "The Carnival of Venice," by Sir Julius Benedict; Miss Mona James gave "Com è bello" (*Lucrezia Borgia*), and Mr. William Turton "Largo al Factotum" (*Barber of Seville*), and the Toreador Song (*Carmen*). Miss Adeline Martinengo (a pupil of the late Mr. Henry Haywood), also played the First Concerto (violin), of De Beriot in exquisite style.

**DUNSTON.**—The Musical Society gave a Concert of sacred music on the 22nd ult., consisting of selections from Handel's *Messiah*. The soloists were Madame Clara West, Miss Lottie West, Mr. F. Williams, and an amateur bass from Chelmsford. Conductor, Mr. E. J. Wilton; Organist, Mr. F. Parker. All the artists acquitted themselves admirably, and the choruses were rendered by a choir (consisting of about sixty voices) in a manner that reflected great credit on the Conductor.

**DUNSTER.**—On Thursday, the 9th ult., Mr. Warriner's Choir gave its first Concert, before an overflowing audience, at the Assembly Rooms. This Society, which came into existence on the demise of the Dunster Philharmonic Society, at the close of last season, is in a most satisfactory condition, and the performance of Handel's *Messiah*, under notice, was a great success. The solos were (with the exception of the contralto solos, which were most artistically sung by Miss Ada Igoulden, A.R.A.M.) all undertaken by members of the Choir, and the overture and accompaniments were most effectively played by organ and orchestra. The leader was Mr. Sadler; Organist, Mr. Fred. Winkley (pupil of Mr. Warriner), and the Conductor, Mr. Warriner, L.M.S., T.C.L.

**DURHAM.**—Mr. Robert Grice gave a Concert in the Town Hall, on the 8th ult., under the patronage of the Dean of Durham. Miss Vinnie Beaumont, Miss Eliza Thomas, Mr. G. H. Welch, and Mr. T. Henderson were the vocalists. The Concert was most successful.

**EALING.**—A miscellaneous Concert, in aid of a local charitable fund, was given in the Lyric Hall on Saturday evening, March 28. The principal vocalists were Miss E. Goring, A.R.A.M., Miss Pattie Michie, L.A.M., the Misses Christie, Mr. E. Hall, and Mr. Harold Savery, all of whom were highly successful in their solos, Smart's Trio "Queen of the Night" being also so well sung by Miss Goring, Miss Michie, and Mr. Savery as to elicit the most enthusiastic applause. The pianists were Mrs. Charles Clark, Miss Pound, and Miss Lawrence; and a violin solo was well played by Mr. C. A. Morris. The Conductors were Mr. De Soyres and Mr. Trefry.

**EAST GRINSTEAD.**—The Choral Society, which has been most carefully trained by Sister Edith, of St. Margaret's, is to be congratulated upon the result of its first Concert, given in the Public Hall, on the 22nd ult. The programme consisted of several of the choruses from *The Messiah*, and in the second part of "The sea hath its pearls" (Pinsuti), "Who shall win my lady fair," "More life," and other glees. The careful singing of the class was especially noticeable in Pinsuti's composition, and in the attack and precision of *The Messiah* selections. Miss Etheridge, R.A.M., Miss Cooper, and Mr. Harwood, the soloists, were assisted by Mr. T. Smith (harpist). Mr. C. J. Viner conducted.

**ECCLES, NEAR MANCHESTER.**—The members of the Congregational Church Choir gave a very good performance of Mendelssohn's *Lobgesang* and Rossini's *Stabat Mater* on the 15th ult. The solo vocalists were Miss Bessie Holt, Miss Dutton, Mr. Seymour Jackson, and Mr. Whittaker, all of whom were thoroughly efficient. The Symphony to the *Lobgesang* was well played by the honorary organist of the church, Mr. Lord accompanied on the organ, and Mr. James Lowe conducted. The *Stabat Mater* was accompanied by Mr. Lowe, and Mr. Lord conducted. Miss Holt was heard to great advantage in the "Inflammatus," her high register enabling her to sing the music with ease. Miss Dutton gave a musically rendering of "Ecce ut portem," and the duet, "Quis est homo," was irreproachably sung by the two ladies. The singing of the choir, in both works, was most praiseworthy. The members of the District Vocal Union gave their last "open evening" of the season, at the Town Hall, on the 14th ult. There was a large attendance of subscribers, and an interesting programme was well performed. The Union consists of upwards of one hundred and fifty honorary and active members, and is the largest amateur society in the district. Mendelssohn's *Athalie* and Gault's *Holy City* were both given with success, the following members singing the solo parts: Miss Agnes Ramsden, R.A.M., Mrs. Hibbert, R.A.M., Miss Hibbert (pupil of Mr. R. F. Coules), Rev. C. Heath, M.A., Mr. E. Waters, and Mr. G. Ball. Mr. James Lowe and Mr. J. E. Crompton were the accompanists, and Mr. R. F. Coules, F.C.O., Organist to the Rev. the Earl of Mulgrave, conducted.

**ELLON, N.B.**—The members of the Parish Church Musical Association gave their first Concert in the Town Hall on Wednesday, the 15th ult., before a large and appreciative audience. The programme consisted of choruses, part-songs, glees, and instrumental music by Handel, Mozart, Gounod, Mendelssohn, Hatton, Macfarren, and Macrone. The Association, which has only been formed a short time, is making rapid progress under the conductorship of the newly-appointed Organist, Mr. Whiteley.

**FOLKESTONE.**—Gaul's Passion Service was given at the Parish Church on the afternoon of Passion Sunday, under the direction of Mr. F. J. Dugard, the Organist and Choirmaster, Miss Daly presiding at the organ. The solos were sung by Mr. Horace Pope, Mr. T. C. Wilkinson, and Master Spratt. The choir numbered about ninety. The performance of Handel's *Messiah*, at the Town Hall, on Easter Monday, was in every respect a decided success. Under the excellent conductorship of Mr. H. S. Roberts, the choruses were admirably rendered, and the solo vocalists—Miss Mary Beare, Miss Eleanor Rees, Mr. Bernard Lane, and Mr. Henry Pyatt—produced a marked effect upon a thoroughly appreciative audience. There was a highly efficient orchestra, led by Mr. J. R. C. Roberts.

**GATESHEAD (LOW FELL).**—On Saturday Evening, the 4th ult., the last Concert of the season was given in the Memorial Hall, before a crowded audience. The vocalists were Mrs. Johnston, Miss Feetham, Mr. Idle, Mr. Glass, and Mr. Johnston; solo pianist, Miss T. Richardson. A violin solo was contributed by Mr. W. Pettifor.

**GLOUCESTER.**—The Glosceum Vocal Quartet gave the third and last Concert of the season on the 7th ult., at the Shire Hall, on which occasion the members (Messrs. Cooke, Evans, Woodward, and Phillips) were assisted by Miss J. Hyde, Mr. Edward Lloyd (vocalists), Mr. T. M. Abbott (solo violinist), and Mr. A. Von Holst (solo pianist). Miss Hyde was highly successful in all her songs, and Mr. Lloyd's rendering of Blamethal's "Message" and Balle's "When other lips" created a perfect *furor*. The violin playing of Mr. Abbott was also a

great feature in the programme. The items contributed by the Vocal Quartet were much appreciated, the most successful being Pearsall's "There is a paradise on earth" and Elliott's "The Bee." Mr. A. Von Holst gained warm praise for his pianoforte solos "Allegro grazioso" (S. Bennett) and "Etude symphonique" (Schubert). He likewise fulfilled the duties of accompanist with his usual ability. The Concert was a great success.

**GOOLE.**—The Choral Society gave an excellent Concert in the Sailors' Institute, on March 25, before a large and most appreciative audience. The first part of the programme consisted of Handel's *Serenata, Acts and Galathea*, the solos in which were efficiently sustained by Mrs. Dixon, Mr. Wadsworth, and Mr. J. Sutcliffe, and the choruses were sung throughout with much precision and effect. The second part was miscellaneous, songs being contributed by Mrs. Armitage and Miss Wadsworth in addition to the artists already mentioned. The Concert was conducted by Mr. J. Milnes, and Mr. A. Whitaker presided at the pianoforte.

**GREAT HARWOOD.**—On Easter Sunday, Haydn's Mass in B flat, No. 1, was given by the Choir of St. Hubert's Catholic Church. The music was rendered in a highly creditable manner, the choruses especially being sung with precision and firmness. The organ accompaniments were excellently rendered by Mr. Pollard, the recently appointed Organist and Choirmaster.

**HADDENHAM.**—On Wednesday, the 8th ult., after short Evensong at the Parish Church, an Organ Recital, in aid of the organ fund, was given on the new instrument recently erected by Messrs. Forster and Andrews, of Hull, by Mr. William H. Stocks, Organist of Dulwich College Chapel of Ease. The programme was well selected and excellently rendered.

**HALSTEAD.**—The members of the Musical Society gave their Easter Concert in the Town Hall, on the 9th ult., before a large audience. The first part of the programme consisted of an interesting selection from Handel's *Judas Maccabaeus*, including the choruses, "O Father, whose Almighty power," "We come in bright array," "Hail Judea, happy land," "See the conquering hero comes," &c., all of which were rendered with admirable effect. The solo vocalists were Miss Blackwell, Mrs. Carey, and Mr. Kempton, who were thoroughly efficient. Mr. Morton Mathews presided at the American organ, and Miss Jones at the pianoforte. The second part was miscellaneous, the accompanist of the vocal music being Mr. George Leake.

**HANLEY.**—The Hanley and Shelton Philharmonic Society gave the second Concert of the season on Tuesday, the 21st ult., when Mendelssohn's *Elijah* was performed with a chorus of 250 voices and band of forty performers, assisted by Mrs. Hutchinson, Miss Eleanor Rees, Mr. Harper Kearton, and Mr. Santley. Leader, Mr. F. Ward; conductor, Mr. F. Mountford. The performance was an excellent one, both principals and chorus acquitting themselves admirably.

**HARPENDEN.**—Farmer's Oratorio *Christ and His Soldiers* was performed on March 25 by the Choral Society. The principal vocalists were Miss Clough, Miss E. Robinson, Mr. W. Fraser, and Mr. W. Rose. Miss Robinson presided at the piano, Mr. G. Rose at the organ, and Mr. W. H. Anscombe conducted.

**HENHAM.**—An Organ Recital was given by Mr. Richard Seaton in the Congregational Church on Good Friday, the programme consisting of the Prelude and Fugue on St. Ann's tune, Bach; Andante in E minor, Bistice; Fanfare, Lommens; Overture in F minor, Morandi; "O Sanctissimus," Lux; "Marche Religieuse," Guilmant; and Grand Overture in D, Bistice. Sacred songs were contributed by the Misses Jackson and Miss Edwards. There was a very large attendance, and the performance was highly appreciated. The first Concert of the Choral Society, consisting of Sir W. Sterndale Bennett's *May Queen*, and a miscellaneous programme, was given in the Town Hall, on Tuesday evening, the 14th ult. The soloists were Miss Farbsien, Madame Hall-Atkin, Mr. Fred. Mace, and Mr. Charles Goodhead. The Chorus numbered 200 voices. Mr. Richard Seaton accompanied on the pianoforte, and Mr. Robert Grieves upon the harmonium. The performance was under the able direction of the Honorary Conductor, Mr. James Kirkley. The second part consisted of part-songs, and a pianoforte solo by Mr. Richard Seaton. The encores were numerous.

**HIGHAM FERRERS.**—A successful Concert was given in the Bede House on the 6th ult., the first part of the programme consisting of Haydn's *Spring*. The Church Choral Union, under the able and careful conductorship of Mr. W. Felce, sang well, and the solos were efficiently rendered by Madame Adeline Paget, Mr. Henry Parkin, and Mr. Henry Prenton. The accompaniments were played by an orchestra led by Mr. A. T. Patenall, and Mr. J. Jolley presided at the pianoforte. The second part was miscellaneous and comprised songs, &c., and a Trio for violin, cello, and piano, No. 1 in G (Haydn), admirably played by Mr. H. W. Mobbs, Mr. G. Gotch, and Mr. C. E. Jolley. One of the most successful items in the programme was the trio, "Maiden fair," by Sir Henry Bishop, sung by Madame Paget and Messrs. Parkin and Prenton.

**HIGHER BROUGHTON.**—The organ in the Wesleyan Chapel, having been rebuilt, enlarged, and removed into a new chamber (built for the purpose), by Messrs. Driver and Lupton, of Keighley, was re-opened by Dr. C. J. Frost, on the 1st ult., when a Recital from the works of Tietz, Macfarren, Silas, Merkel, Stephens, Stewart, Smart, and Tours was given by him before an attentive assembly. Mr. H. Usher, Mr. N. Johnson, and Mr. A. Melvin contributed several songs.

**ILFRACOMBE.**—The Choral Society gave a highly successful performance of Barnby's *Rebekah*, on the 7th ult., at the Oxford Hall. The principal vocalists were Miss Julia Jones, Mr. Sidney Harper, and Mr. E. H. Colwill, all of whom were thoroughly efficient, and elicited warm and well-deserved applause. In the miscellaneous portion of the programme Miss Jones's singing of the Hymn "Jesu! Lover of my Soul," with new music by Mr. J. T. Gardner, was much admired, the effect being materially heightened by a violin *obligato*, well played by Miss Katie Helms. Mr. B. P. Willis was the Conductor. A selection from *The Messiah* was performed in the Parish Church, on the 15th ult., before a large congregation. The solos were sung by the Misses M. G. and J. Chanter, Miss Murphy, Messrs. W. Beer, G. Reed, and F. H. Colwill. Mr. Lock led the band, Mr. T. Kelly, A.C.O., presided at the organ, and Mr. T. C. Webb, Organist of the Parish Church, conducted.



**INVERNESS.**—The Philharmonic Society gave its fifteenth Choral Concert, the second of the present season, in the Music Hall, on the 16th ult. The first portion of the programme was miscellaneous, and included a Trio (for three violins) by Geminiani, Two trios (for organ, violin, and piano) by Handel and Saint-Saëns respectively; Sonata in D major (violin solo) by Handel, and two songs, "Droop not, young lover" (Handel) and "Nymphs and Shepherds" (Purcell). The second portion of the programme was devoted to Beethoven's *Ruins of Athens*, which was well rendered. The Conductor was Mr. J. H. Gibbons-Money.

**IRVINE.**—The annual Concert in connection with the Choral Union took place in the Parish Church on March 27, Mr. William McCall, President of the Union, in the chair. The first part of the programme consisted of selections from *The Messiah*, the principal vocalists being Mrs. Christian Williams and Mr. A. Finlayson, both of whom gave the solos assigned to them with excellent effect. Some of the most important choruses in the Oratorio were sung with commendable precision by the Choral Union, and Mr. Hinchcliffe played the Overture and Pastoral Symphony on the organ with marked success. The second part was miscellaneous. Mr. Robert Allan, A.C., was the Conductor, and Mr. Joseph Hinchcliffe presided at the organ.

**KIRKCALDY.**—The members of the Pathhead Musical Society gave their second Concert in the Town Hall, on Friday, March 27, when Cowen's *Rose Maiden* was performed. The principal vocalists were Miss Charlotte Hamilton, Mrs. Freckley, Mr. T. E. Gledhill, and Mr. Walker, all of whom were highly successful. Mr. Jenkins led the band, and Mr. C. S. Hamilton was a most efficient Conductor.

**LEAMINGTON.**—The Musical Society's fourth Orchestral Concert was given at the New Theatre Royal, on Saturday the 11th ult. The band gave good renderings of Mozart's "Jupiter" Symphony, Weber's *Tubel* Overture, Overture to Rossini's *Il Tancredi*, Mendelssohn's March from *Athalie*, and Intermezzo, "Forget me not," by Allan Macbeth. Beethoven's Piano-forte Concerto in C minor was well played by Mr. Frank Spinney, the Conductor of the Society. Miss Clara Samuël was the vocalist. The Society announces Gounod's *Redemption* for the next Concert.

**LEICESTER.**—Herr Padel gave a Piano-forte Recital at the Museum Lecture Hall, on the 7th ult., in aid of the funds of the Leicester Trained Nurses' Institution. There was a good attendance. The programme was varied and well selected, and Herr Padel's brilliancy of execution and command over the resources of the piano gained for him the warmest appreciation. The vocalist was Miss K. Winifred Payne, who was highly successful in all her songs.

**LEWES.**—The Choral Society gave a very fine performance of *Josiah* on Wednesday, the 13th ult. The band and chorus numbered more than eighty performers, and the principals were Miss Bertha Moore, Madame Poole, Mr. Alfred Kenningham, and Mr. Seymour Kelly. Mr. Percy Starnes presided at the pianoforte, and Mr. H. C. Scammell conducted.

**LEVINGTON.**—A Concert was given on Tuesday, March 24, at which the following artists appeared: Miss Jenny Osborn, Miss Amy Osborn, Mr. Kaye, Mr. Bradley, Miss Young (piano), and Miss Barrat (violin). Miss Jenny Osborn's songs were much appreciated, and Miss Barrat's violin playing was a feature of the evening.

**LINCOLN.**—The Harmonic Society gave the last Concert of the season on the 14th ult., in the Corn Exchange, when Barnett's Cantata *The Ancient Mariner*, was performed, with a miscellaneous second part. The soloists were Madame Lita Jarratt, Miss Fannie Lynn, Mr. Holberry Hagyard, and Mr. Henry Pope, all of whom were well received. The choruses were given with much spirit. Mr. F. Marshall Ward, the talented Conductor, is to be congratulated upon the efficiency obtained by his forces. Mr. C. W. Page presided at the harmonium with great ability. A word of praise is also due to Mr. F. W. Shaw, the indefatigable Hon. Secretary, for the admirable way in which the whole of the arrangements were carried out.

**LOUGHBOROUGH.**—A Chamber Concert was given in the Victoria Room, Town Hall, on the 9th ult., by Mr. J. A. Adcock. The vocalists were Miss Annie Dent, and Mr. T. B. Laxton. The instrumental portion was contributed by the Leicester Anemoic Union (flute, Mr. H. Nicholson; clarinet, Mr. F. Rowlett; bassoon, Mr. T. Wykes; piano-forte, Mr. A. C. Nicholson; and violoncello, Mr. J. A. Adcock). The feature of the evening was, however, the violin playing of Miss Nettie Carpenter (Prem. Prix du Conserv. de Paris, 1884), who gave *Airs Russes* (Wienawski), *Catrina* (Raff), *Boleto* (Dancila), and Gounod's well-known "Meditation on a Prelude by Bach," which was rendered with much artistic expression, and had to be repeated.—At All Saints' Church, on Easter Day, the special musical features were *Te Deum* (Smart in F), *Jubilate* (Jackson), *Magnificat* and *Nunc dimittis* (Tours in F), and the two anthems, "They have taken away my Lord" (Stainer) and "Christ being raised" (Webbe). Dr. Briggs presided at the organ with his accustomed ability.

**LOUTH.**—A miscellaneous evening Concert was given in the Town Hall, on the 14th ult., by the members of the Choral Society, assisted by the Misses Marshall-Ward, of Nottingham, and Mr. G. H. Gregory, Mus. Bac., Oxon. The programme consisted of songs, glees, and instrumental pieces by the band. Mr. G. H. Porter, Organist of the Parish Church, conducted.

**MALTON.**—A very successful Concert was given by Miss Emily Marshall, on the 10th ult., at the Assembly Room, before a large audience. The principal vocalists, in addition to the *beneficiaire*, were Miss Hilda Wilson, Mr. George Wadsworth, and Mr. W. J. Marshall; solo violin, Mlle. Dinelli; solo violoncello, Mr. John Groves. Miss Marshall's singing was much admired throughout the evening; and in every respect an interesting programme was well rendered. Mr. J. V. Marshall conducted.

**MELBOURNE, DERBYSHIRE.**—On the 8th ult. the Orchestral Society gave its first Concert in the National School Rooms, Penn Lane, before a large and appreciative audience. The programme was miscellaneous, the principal items being the Overtures to *Figaro* (Mozart) and *Poet and Peasant* (Suppe); Mozart's Symphony in C, "Jupiter"; two marches, "Cornelius" (Mendelssohn) and *Scipio* (Han-

del); Entr'acte from *Mignon* (Ambroise Thomas); Selection from *La Sonnambula* (Beilini); two movements from Mozart's Trio for piano-forte, violin, and violoncello, excellently played by Messrs. Hubble, R. F. Haines, and Miss Wilson; and two movements from Mendelssohn's Violin Concerto, admirably performed by Miss Hay-Gordon. Songs were contributed by Messrs. Knife and Wilson, and "God save the Queen" brought the Concert to a close. Mr. Wilson was, as usual, the Conductor.

**MIDDLESBROUGH.**—The second Concert for the season of the Musical Union was given in the Temperance Hall, on the 15th ult., before a large audience. Goring Thomas's Cantata, *The Sea Worshipers*, with Miss Annie Marriott and Mr. Henry Guy as the principal vocalists, was well rendered, and most favourably received; and a miscellaneous second part—in which a Trio by Beethoven (Mlle. Bertha Brouill, Mr. J. H. Beere, and Mr. Weston sustaining the violin, viola, and violoncello parts respectively) was included—elicited warm and well deserved applause.

**MILLPORT.**—A Society, under the title of the United Choir, numbering between forty and fifty members, conducted by Mr. C. H. Haslehurst, Organist of the Cathedral of Argyll and the Isles, gave a Concert in the Town Hall on Thursday, the 9th ult. The first part consisted of sacred music, and the second part was secular. The hall was crowded, and the Concert most successful.

**MIRFIELD.**—The members of the Battysford Musical Society (of which Mr. J. H. Rooks is the Conductor) gave a Concert in the Town Hall on the 15th ult., the first part of the programme being devoted to a performance of Hofmann's Cantata *The Legend of the Fair Melusine*, which was exceedingly well rendered. Miss Norton and Mr. W. Riley sustaining the principal parts with decided success. The second part was miscellaneous, and contained some vocal music of much interest, contributed by Miss Norton, Mrs. Clarke, Mr. Broughton, and Mr. P. G. Hebblethwaite. A duet by Moszkowski for the pianoforte (performed by Mr. Rooks and his pupil, Mr. C. Haigh), was also much admired.

**NEW SOUTHGATE.**—On the 17th ult. Gaul's *Holy City* was performed by the members of the Choral Society, conducted by Mr. William Horsey. The soloists were Miss A. Rockliff, Miss Coyte Turner, Mr. Henry Yates and Mr. James Blackney. Other works are in contemplation for next season, and it is probable from the success which attended the performance of *The Holy City* that it will be repeated.

**NEW SOUTH WALES.**—On Tuesday, February 3, the West Sydney Musical Society, assisted by Miss Shipway and Mr. F. Brewer, gave a very successful rendering at the Globe Town Hall of *The Year*, a Cantata by Jackson (of Masham). The best numbers were: duet, "The Earth smiles greenly"; air, "I come, I come"; air, "Spring Thoughts"; chorus a la vase, "O the flowery month of June"; air, "How sweet to ramble"; trio, "Now the pale moon"; air, "Moan! oh ye Autumn winds"; chorus, "Christmas comes"; Mr. A. Newton led the band, Mr. W. T. Sharpe presided at the pianoforte, and Mr. E. Clifton at the organ; conductor, Mr. G. Z. Dupain. There was a crowded audience.

**NEW SWINDON.**—On Wednesday, March 25, the members of the Choral Society gave a Vocal and Instrumental Concert at the Mechanics' Institution. Handel's *Acis and Galatea* formed the first part of the programme. The choruses were well sustained throughout, and the solos were admirably rendered by Miss Agnes Larcombe, Mr. L. Freyer and Mr. D. Lacey. The second part, which was miscellaneous, included Mendelssohn's Romanza for Violoncello, excellently played by Mr. Saunders, and a March composed for the occasion by Mr. J. Carter, a bright and spirited composition in which the trumpets play a conspicuous part. The members of the band acquitted themselves in a highly creditable manner. Mr. Albert Sykes conducted.—On Wednesday evening, the 8th ult., Mrs. Elliott gave a Miscellaneous Concert in the Mechanics' Institution (in aid of the St. John's Church funds), assisted by Miss Elliott, Miss Hilda Wilson—whose singing was greatly admired—the Misses Doubney, Mr. J. R. Horton, and Mr. W. Anstice. Mr. B. Harwood, Mus. Bac., Oxon., accompanied with much skill and judgment. The Hall was crowded.

**NOTTINGHAM.**—An excellent Concert was given in the Albert Hall on the 11th ult., before a large and appreciative audience, under the direction of Mr. W. T. Cockrem. The principal vocalists were Madame Clara Gardiner, Miss Bessie Moore, Miss Fryer, Mr. A. Barlow, Mr. G. M. Wesson, Mr. J. Plumtree, and Mr. Bingley Shaw. There was also an efficient band of about thirty performers. Madame Clara Gardiner and Mr. Bingley Shaw sang extremely well, and were heartily applauded.

**OSWESTRY.**—On the 18th ult. the fifth annual Festival of village choirs in connection with the Oswestry School of Music, of which Mr. Henry Leslie is the founder, was held in Powis Hall. The afternoon meeting opened with a chorus from Handel's *The combined choirs*, numbering 500 voices, conducted by Mr. Henry Leslie. In the competition mixed-voice glee, "The Fisherman's good-night" (Bishop, Mr. Joseph Ellis and party (Oswestry) proved the best. In the contest for juvenile choirs, "Coral Caves," there were three prizes—first, Lodge and Brongarth; second, Trefonen; third, Oswestry Philharmonic Society's Juvenile Choir. Mrs. Glaniford Thomas excellently rendered "She wandered down the mountain side," and, as an encore, gave "The Bells of Aberdovey" in Welsh. For the male-voice glee competition, "May Day," Mr. Thomas Hughes and party were declared the winners. At this stage of the proceedings, Mrs. Bidulph presented the prizes and certificates to the successful competitors in the recent examination of the Oswestry School of Music Competition of Village Choirs for Ladies. For a banner subject, "When Allan-a-Dale went a-hunting," the Whittington Choir was awarded the prize. The combined choirs next sang "The deep repose of night." Miss Annie Roberts, a young lady brought out by the local School of Music, but now studying at the Royal College of Music, rendered, in brilliant style, Cowen's "The Children." The choral competition for the town banner was won by the Oswestry Philharmonic Society. Haydn's chorus "The Heavens are telling" was next performed by the combined choirs. The Festival Juvenile Choir rendered, in good style, "Hope and Memory," and Mrs. Glaniford Thomas received

quite an ovation for her singing of "The Nightingale's trill." The competition of village choirs for a banner of honour, "The sea hath its pearls," was won by the Chirk Choir, Mr. Curwen adjudicated. In the evening Handel's Oratorio *Israel in Egypt* was performed, under the conductorship of Mr. Leslie.

**RAMSGATE.**—A special series of Services has been held on Tuesday evenings during Lent in the Parish Church (which has recently been restored), when selections from the oratorios were performed. Several numbers were given each evening from *Elijah*, *The Messiah*, *St. Paul*, *95th Psalm*, and *The Creation*. The chorus was formed by Dr. Prior's choir, in addition to the church choir, numbering together upwards of eighty voices, the solos being sustained by Dr. Prior, Messrs. Schartau, Herbert Prior, W. Larkin, and Masters Deveson and Simmet. The successful rendering of these works reflects the highest credit on Dr. Prior, and also on Messrs. G. N. and H. Prior, who have assisted him. The talented Organist of the church, Mr. G. N. Prior, presided at the organ on each occasion, and displayed his usual ability in the various accompaniments and overtures. Large congregations have assembled, and the fund for the Church Restoration has benefited considerably by the offerings collected.

**ST. IVES.**—Mr. Holloway gave a Concert at the Corn Exchange, on the 14th ult., the principal vocalists engaged being Miss Frances Hipwell and Mr. J. B. Smith; solo pianoforte, Miss Holloway; solo violin, Miss A. M. Holloway. The Misses Watson also proved themselves accomplished amateur vocalists; and mention must be made of Mr. Holman (American organ) and Mr. Long (violin). A feature in the programme was the performance of the St. Ives band. In every respect the Concert was highly successful.

**ST. LEONARDS-ON-SEA.**—In the early part of the month a performance of *The Redemption* was given in St. Paul's Church, at a special Service. Dr. Abram accompanied on the organ and Mr. E. Kennard conducted.—On the 21st ult., one of the most successful performances ever carried out by the Choral Union was given in the Royal Concert Hall, Warrior-square. The work chosen by Dr. Abram on this occasion was Handel's *Israel in Egypt*. The orchestra was composed of members of the Hastings and St. Leonards Orchestral Society, and the choir numbered over 200. The soloists were Miss Jessie Royd, Miss Hill, Madame Poole, and Messrs. Seemark, Chesterfield and Cheesman. The double choruses were very well sung, and the rendering of the Oratorio generally gave evidence of very careful training on the part of Dr. Abram, and willing co-operation on the part of the Union. Mr. E. Kennard, A.C.O., was the Organist. The Concert was in aid of the wives and families of the troops now serving in the Sudan.

**SANDGATE.**—On Wednesday in Holy Week the choir of St. Paul's Church, assisted by the choir of the Parish Church, Folkestone, rendered *Gaul's Passion Service*. Mr. Longley presided at the organ, and Mr. F. J. Dugard conducted. The solos were sung by Messrs. H. Wood, Graves, Baker, and Matthews.

**SHEFFIELD.**—Gounod's *Redemption* was given for the second time on the evening of Good Friday, under the auspices of Mr. William Brown, of the Saturday Evening Concerts. The Services of the St. Cecilia Choral Society, with Mr. Tallis Trimmell as Conductor, had been secured, so that a faithful rendering of this popular work was assured. It need scarcely be said that the composition created a most profound impression upon the audience. The choral body, numbering about 300, was thoroughly efficient, and was ably assisted by an excellent band of 60 performers. The solo parts were very well sung by Mesdames Clark and Clara Gardiner, Miss Ada Porter, Messrs. Thornborough, Sunman, and McCall. Mr. Phillips presided at the organ.

**SHERBORNE.**—A very fine performance of Mendelssohn's Oratorio *St. Paul* was given by the members of the School Musical Society, on Monday evening, the 6th ult. The orchestra was composed of Mr. Regan's pupils in the school, assisted by some of the best London artists and local amateurs. The choruses were exceedingly well rendered, and the air "But the Lord is mindful of His own" was most artistically sung by Master Taylor. The other important solos were taken by Mr. G. T. Bennett and Mr. W. Young. The programme also included the Easter Hymn, Beethoven's Symphony in D (No. 2), Op. 36, and Gluck's Overture to *Iphigenia in Aulis*. Mr. Parker conducted.

**SIDMOUTH.**—The Choral Society gave the second Concert of the season in the Assembly Rooms, on the 22nd ult. The programme included Dr. Stainer's *Daughter of Jairus*, Overtures, *Ruy Blas*, and *Son and Stranger* (Mendelssohn), and Schubert's B minor (unfinished) Symphony. The band and chorus, numbering about eighty performers, executed their work with much spirit and precision. Mr. Alfred Foley led the orchestra, and Dr. H. A. Harding conducted as usual. The Concert was a great success.

**SLIGO.**—The Musical Society gave a performance of Barnby's *Rebekah* and Macfarren's *May-Day*, in the Town Hall, on the 17th ult., under the direction of Mr. A. T. Froggatt. There was an appreciative audience.

**STRANDTOWN.**—The third Concert of the season, in connection with the Choral Union, was given in the Schoolhouse, on the 17th ult. The choir was accompanied by a small string band, led by Mr. Gordon. Mr. W. Hill presided at the pianoforte, Mr. H. Westery at the harmonium, and Mr. Kempton conducted. Vocal solos were contributed by the Misses King, Mrs. Kempton, Mr. Stewart, Mr. Browne, and Mr. E. M'Elroy, whose singing was a feature of the Concert. Mrs. Kempton was highly successful in a pianoforte solo.

**STOCKPORT.**—The members of the Vocal Union gave their last Concert of the season at the Mechanics' Institute, on Monday evening, March 30. The principal vocalist was Miss Bessie Holt, R.A.M., and her careful and effective rendering of some well selected songs secured for her enthusiastic applause. Another feature of the evening was the excellent violin playing of Signor Risegari. The Concert, which was one of the most successful of the season, was under the direction of Mr. H. Watson.

**SUNBURY-ON-THAMES.**—Under the direction of Mr. R. Baker, a selection from *The Messiah* and other works was given on March 26, at the Congregational Church. The soloists were Mrs. Gibbs and Mr. Edwin Bishop, the former in "O rest in the Lord," and the latter in "The people that walked in darkness," being especially successful.—The Choral Society gave the last Concert of the season on the 9th ult., the vocalists were Mrs. Croysdale, Miss Emily Palmer, Mr. Albion Nash, and Mr. E. Read. Mr. David Knott conducted throughout.

**TAUNTON.**—On Good Friday evening a special service was held at the Temple Chapel, consisting of the Litany (said by the Rev. J. Pelrow) and a portion of *The Messiah*, with appropriate hymns. Mr. Theo. Taylor sang "Thy rebuke" and "Behold and see," and Master Blackaller, from the Wesleyan College, Taunton, sang "Come unto Me." After the chorus "Worthy is the Lamb," and the "Amen" from *Utrecht Jubilate*, the 51st Psalm was chanted to the usual Gregorian music by the choir and congregation kneeling, Mr. Barnicot, as cantor, singing the first and alternate verses. The whole of the music was impressively rendered. Mr. Wiseman played the accompaniments, and the service, which was attended by a very large congregation, was of a most devotional character.

**TWICKESBURY.**—On the 7th ult., Dr. C. J. Frost, of London, gave an Organ Recital in the Abbey Church. The programme consisted of selections from the works of Chauvet, Guilmant, Chipp, Hopkins, Guiraud, Maill, Grieg, and Debussy, and vocal solos, from the oratorio, by Mrs. Carbone, Mrs. Hemingway, Rev. F. R. Carbonell, and Mr. W. Hayward. There was a large congregation.—On the 9th ult., Dr. C. J. Frost gave a Lecture on Beethoven, in the Philharmonic Hall, when he played several excerpts from that master's pianoforte compositions. Vocal illustrations from the same composer's works were also given.

**THORNTON HEATH.**—The Musical Society gave its second Concert of the eleventh season at the Public Hall, on Tuesday, the 14th ult., Gounod's *Motet*, *Gallia*, and C. H. Lloyd's *Cantata*, *Hero and Leander*, forming the principal items in the programme. Madame Wilson-Osman, who undertook the soprano solos at very short notice, owing to the indisposition of Miss Margaret Hare, sang with much taste and refinement, the baritone solos being also admirably rendered by Mr. Frank Holt. Mr. Frederick Cundy contributed two tenor songs "If ye love Me keep My commandments" (a new sacred song composed by the Conductor), and Stephen Adams's "The Maid of the Mill," also taking the solo in Purcell's war song "Come if you dare." The remainder of the programme consisted of Smart's part-song "Ave Maria," which was re-demanded, and a pianoforte solo by the conductor, who also joined Mrs. Saunders in a pianoforte duet. Mr. Ernest Kiver conducted with his usual ability, and Mrs. Saunders was an efficient accompanist.

**TORQUAY.**—An excellent performance of *Elijah* was given by the members of the Musical Society, on the 15th ult. The solo vocalists were Madame Bellamy, Miss Eleanor Rees, Mr. Larp and Mr. Musgrove Tufnal. Miss Rees and Mr. Tufnal were highly successful in their respective parts, their singing being thoroughly appreciated. The trio "Lift thine eyes," sung by Mrs. Bearn, Madame Bellamy, and Miss Rees, was unanimously encored. The orchestra, which included the best players of Torquay, was conducted by Mr. Rice, and Miss Lizzie Hicks presided at an American organ.

**TUNBRIDGE WELLS.**—The members of the Vocal Association gave their annual Oratorio Concert in the Great Hall on March 23, before a large audience. The work selected for the occasion was *The Messiah*, which, with Miss Anna Williams, Miss Mary McLean, Mr. Kenningham, and Mr. Hilton, as the solo vocalists, and the Vocal Association in the choral portions, was excellently rendered. The orchestra was composed of the string band of the Royal Engineers, under the leadership of Mr. F. Bennett. Mr. C. E. Clarke presided at the harmonium, and Mr. V. E. Irons conducted.—The members of the St. Stephen's Glee Society gave their fourth miscellaneous Concert of the season, on Wednesday, the 15th ult., in the Great Hall, for the benefit of the Organ Fund. There was a large audience. The principal vocalists were Miss Carlisle, Mrs. Drage, Miss Emily Clarke, Mr. H. Godfrey, Mr. W. Pierson, and Mr. Roger Burton; pianists, the Rev. Tomson Smith, M.A., and Miss Head; Hon. Conductor, Dr. J. H. Lewis.—A large audience assembled on Good Friday evening, in the Assembly Rooms, Camden Road, to hear a performance of "gems" from the oratorios, which was organised and carried out by Mr. G. F. H. Parnum (M.T.S.F. College, London). The performers numbered fourteen soloists, twenty-four instrumentalists, and a chorus of forty-five voices. Most of the choruses were well rendered and thoroughly appreciated. The principal soloists were Miss Oram, Miss T. Watkins, Messrs. Parnum, S. E. Pope, and Hurnell.

**VENTNOR.**—The performance of Handel's *Messiah*, on Easter day, at St. Catherine's Church, was in every respect a decided success. The principal parts were well sung by Mrs. Norden, Miss Lale, Mr. Frank Drake, Mr. A. T. Robinson, Mr. Edwards, and Master Austin Peddar, and the choruses were rendered throughout with much care and effect. Mr. Robinson is to be warmly congratulated on the excellent result of his labours.

**WALSALL.**—The members of the Choral Association gave their second Concert of the season, in the Temperance Hall, on Easter Tuesday. The programme consisted of Cowen's *Rose Maiden* and a miscellaneous selection. The principal vocalists were Miss Eleanor Falkner, Miss Clarke, Mr. S. Ford, and Mr. Bingley Shaw. There was a capital band under the leadership of Mr. C. Hayward. Miss Falkner was loudly applauded for her singing of "Bloom on, my roses," and Mr. Bingley Shaw displayed an excellent voice and style in the baritone music, particularly in the air "Where gloomy pine trees rustle." Mr. J. C. Clarke conducted with ability.

**WELLINGTON.**—The Concert annually given by Mr. Toms took place at the New Town Hall on the 7th ult. The vocalists were Miss Ethel Winn, Miss Leonora Pople, Mr. Arthur Thompson, and Mr. Frank May; violin, Mr. A. C. Tonking; violoncello, Mr. J. E. Hambleton; pianoforte, Mr. E. J. K. Toms; harmonium, Mr. Toms. A well selected programme was efficiently rendered, and the artists fully maintained their high reputation.

**WELSHPOOL.**—The Harmonic Society gave its annual Concert on Wednesday, the 8th ult., under the liberal patronage. Barnby's *Rehekah* was the work performed, with Miss Bertha Moore, Mr. Myatt (Chester Cathedral), and Mr. H. J. Dyke (Worcester Cathedral), as soloists. Miss Moore gave a highly artistic rendering of the soprano music, as did also the other artists in their respective parts. The Choir was ably conducted by Mr. Alfred Knight. The miscellaneous part consisted of songs and part-songs, and Miss Clara Smith contributed a violin solo, "Scene de Ballet" (De Beriot), in a very successful manner. Mr. T. M. Price, R.A.M., and Mr. W. H. Jones were efficient accompanists.

**WHITEY.**—On Tuesday, the 22nd ult., the Choral Society gave a capital rendering of Handel's *Creation*. The choir sang with great vigour and precision, and evoked much applause from a large and attentive audience. Mr. Kilburn, of Bishop Auckland, and Mr. Storer, of Scarbro', played the Novello accompaniments for harmonium and pianoforte with conspicuous skill and effect. Mr. Hallgate again conducted a performance free from any perceptible flaw or hitch. The soprano solos were effectively sung by Miss Winnie Beaumont, and the tenor and bass airs were artistically given by Mr. G. H. Welch and Mr. John Nutton respectively.

**WINCANTON.**—On Wednesday, the 22nd ult., two highly successful Concerts were given by the Choral Society in the Town Hall. The principal work performed was Hiller's *Song of Victory*, in which Miss Marie Gane rendered the solos with marked effect, and the choir were heard to advantage. The second part comprised a selection of songs and instrumental pieces, the vocalists being Miss Marie Gane, Miss Kilgour and Miss Stuckey Wood, the first-named lady secured enthusiastic encores for her songs. Among the instrumentalists were Mrs. Knight (pianoforte), Miss Hill (harmonium), Mr. Wentworth Bennett (flute), Mr. Ffote (violin). Mr. G. E. Lyle, Organist of Sherborne Abbey, conducted.

**WORKSOP.**—A successful Concert was given in the Town Hall, on the 17th ult., in aid of the Cricket Club, which was largely attended. The principal vocalist was Mr. Bingley Shaw (whose songs were much appreciated), and several amateur singers gave their services on the occasion. Mrs. Birks accompanied on the pianoforte.

**WYRE (NEAR PERSHORE).**—On the 8th ult., the members of the Choral Society gave their fourth Concert in the Schoolroom, which was well filled by a most appreciative audience. The programme consisted of the Oratorio *Christ and His Soldiers*, and a miscellaneous selection of sacred music. The soloists in the oratorio were Miss E. Newby, Miss E. Pace, Rev. A. H. S. Patrick, and Mr. Henry Brown, all of whom were thoroughly efficient. The choruses were, on the whole, very well given, the gradations of tone being carefully marked. In the second part, in addition to the above named soloists, Miss Pace, Mr. F. M. Whitehall, and Mr. Hubert Clements appeared. A new part-song, "Homeward at last" (Fritz Brandt), conducted by the composer, was sung for the first time. The Rev. F. C. Wilson conducted, and Messrs. W. A. Salisbury and C. H. Ogle officiated at the pianoforte and American organ respectively.

**YORK.**—An attractive Classical Concert was given in the Festival Concert Rooms, on the 9th ult., by Herr Padel, assisted by Herr Straus (violin), Herr O. Bernhardt (viola), and the Rev. Canon Hudson (violoncello); vocalists, Miss K. Winifred Payne (R.A.M.) and Miss Sedgewick (pupil of Herr Padel). Miss Hammond, also a pupil of Herr Padel, played with her master a pianoforte duet by Moszkowski. The programme was excellently rendered, and Miss Payne, who sang like a true artist, was thoroughly appreciated. A military pageant in character never before seen in York on a Sunday was witnessed on the 10th ult.; when the troops of the garrison, together with the York Volunteers of both arms, attended Divine service in York Minster. The Dean of York conceived the idea of special services in the Minster, and about a fortnight ago communicated it as a suggestion to the officers commanding the local military and Volunteer detachments. Arrangements were then carried out for a parade for Divine service, and collections were made in the morning and evening on behalf of the Egyptian War Fund, and in the afternoon on behalf of the Gordon Memorial Fund. Service commenced at half-past ten o'clock, and the arrival of the respective detachments was so timed that the soldiers might take their places in the nave prior to that period. The processional hymn, "Onward, Christian Soldiers," was sung to the beautiful tune of St. Gertrude, by Arthur Sullivan. As the chorists, songmen, and clergy proceeded from the south choir aisle to their seats in the nave, they sang the first verse without orchestral accompaniment; but at the commencement of the second verse, "At the sign of triumph," the accompaniment was played by the bands of the 3rd Hussars and the Gloucester Regiment, the music having been scored by Mr. Marx, bandmaster of the latter regiment. The effect was very novel, no reed and brass accompaniment to singing having been heard within the walls of York Minster within the present generation, if ever before. There was nothing remarkable in the other portion of the service, except the anthem, which had been specially composed by Dr. Naylor, the words being selected by the Dean of York principally from "A Sketch of Charles George Gordon," by the Rev. Reginald Barnes, Vicar of Heavitree, near Exeter. Dr. Naylor had scored the music for a complete military band and choir. It is a work of considerable musical excellence, and was effectively rendered. The bass solo, "And Asa cried," was well sung by Mr. McCall; the tenor solo, "Jehoshaphat said," was given with good taste by Mr. Acott; and the double quartet, "Thou therefore endure," was rendered by Masters Sheffield and Clennett, and Messrs. Farmery, Barras, Acott, Watson, Charlesworth, and Lord. The Hallelujah Chorus was played by the bands during the collection, Mr. W. G. Fricker, bandmaster of the 3rd Hussars, conducting. Mr. Fricker also scored the music for the hymn after the collection, "The Son of God goes forth to war" (tune, "St. Ann's"). The musical portion of the service was, of course, made a special feature, and was very much admired by the large congregation present. In the afternoon, the usual four o'clock service took place in the nave, when there was a crowded congregation. The anthem was "When the ear heard him." It was sung with beautiful effect by the choir, led on the organ by Dr. Naylor, who played at the close most sympathetically the Dead March. The evening service, held in the

nave, was also attended by a vast congregation. The combined bands of the 3rd Hussars and the 43rd Gloucester Regiment accompanied the choir in the rendering of the hymns and the anthem. The processional hymn was "Onward, Christian Soldiers," and the concluding hymn "The Son of God goes forth to war." The anthem was "And Asa cried"; it was most impressively given. The composer, Dr. Naylor, conducted. During the offertory, the bands, conducted by Mr. Fricker, played a selection from Rossini's *Stabat Mater*. The lessons and Psalms of the service were very appropriate for the occasion. The congregations at the three services amounted to about 12,000 persons.

**ORGAN APPOINTMENTS.**—Mr. H. C. Willis, Organist and Choirmaster to St. Philip's Church, Paddington Green.—Mr. Arthur Hey, A.C.O. Organist and Choirmaster to St. James's Church, Swansea.—Mr. Ernest Lindop, to St. Peter's Parish Church, Hedsnesford.—Mr. William Farrington, Organist and Choirmaster to St. Mary's, Hoxton.—Mr. Edgar H. Dallimore, to Rosslyn Chapel, near Edinburgh.—Mr. George Kett, Organist and Choirmaster to St. Jude's, Peckham.—Dr. C. W. Pearce, F.C.O., to St. Clement's, Eastcheap, E.C.—Mr. James D. Wheeler, to St. Luke's Parish Church, Old Street, E.C.—Mr. Edward Roberts West, R.A.M., Organist and Choirmaster to St. Alban's, Leamington, Warwick.—Mr. K. K. Simons, Organist and Choirmaster to All Saints' Parish Church, Lewes.—Mr. F. W. Smallwood, to the Right Hon. the Earl of Breadalbane, Taymouth Castle, Scotland.

**CHOIR APPOINTMENTS.**—Mr. B. C. Kendle (Alto), to St. Botolph's, Bishopsgate Street Without, E.C.—Mr. Warwick W. Bartlett (Alto), to St. Stephen's, Gloucester Road.—Mr. Alfred Pawsey (Alto), to the Church of St. Michael and All Angels, Paddington, W.—Mr. W. H. Pocklington (Tenor), to St. Peter-le-Poor, Broad Street.

## DEATHS.

On the 2nd ult., at Slough, HENRY BARNBY, Gentleman of Her Majesty's Chapel Royal, Windsor, aged 59.

On the 23rd ult., at 27, Portland Road, Notting Hill, CHARLES HENRY PURDAY, aged 86.

On the 23rd ult., WILLIAM HENRY HOLMES, late of 36, Beaumont Street, Marylebone, in his 74th year.

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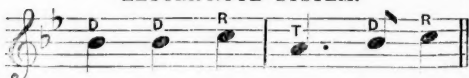
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NATALIA MACFARREN.

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TWENTY SONGS

FOR A

MEZZO-SOPRANO VOICE.

CONTENTS.

Praise of Tears.	Huntsman, rest. (Ellen's second song in "The Lady of the Lake.")
Knowest thou the land? (Mignon's first song in "Wilhelm Meister.")	Thro' the pine-wood.
The Message of Flowers.	The summer waves.
Nought may'st thou ask me. (Mignon's second song in "Wilhelm Meister.")	Wanderer's Night-song.
Oh, let me dream till I awaken. (Mignon's third song in "Wilhelm Meister.")	Trust in Spring.
The greenwood calls. (Slumber Song.)	The Maiden's Lament.
The full-orbed moon. (Romance from "Rosamunde.")	To Mignon.
Hallow'd night, descend.	The Passing-Bell.
	Alinda.
	Ave Maria. (Ellen's third song in "The Lady of the Lake.")
	The Fisherman.
	On the water.

VOLUME II.

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FOR A

CONTRALTO VOICE.

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The Wanderer.	Sadness.
Fisher's song.	To the Lyre.
The angry Bard.	Calm at sea.
The unlucky Fisherman.	Lay of the imprisoned Huntsman.
Old Man's song.	Passing to Hades.
The flight of Time.	Comfort in tears.
Litany for All Souls' day.	Death and the Maiden.
The weary heart.	Crusaders.
Minstrel's treasure.	Dithyramb.
Soldier's drinking song.	Prometheus.

VOLUME III.

TWENTY SONGS

FOR

SOPRANO OR TENOR.

CONTENTS.

The Erl-King.	Hark, hark, the lark.
Omnipotence.	Thee would I greet.
Love's unrest.	To the beloved one.
Rose among the heather.	Sulieka's second song.
Sad heart.	Presence of the loved one.
The band of roses.	Laughing and weeping.
Thou art repose.	Margaret's prayer.
Ganymed.	By the doorways I will wander.
Mignon.	To a brooklet.
Secrets.	To Sylvia.

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THIRTY SONGS

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On the hidden wood-path.	A lifetime wasted.
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Not a star.	Autumn sorrow.
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Breathlessly the Lake reposes.	Love in May.
In the forest, moonbeamed-brightened.	Yea, thou art blighted.
The Swiss Soldier's complaint.	The last tear.
Rest on me, thou eye of darkness.	Love song.
At night I see thee with dreaming eyes.	When my despair is deepes
Dreams.	Sweetest maid, with lips like roses.
The rose and the lily.	Thinking of thee.
On the sea.	The rose has made sad moan to me.
Gently through my bosom flow.	In Rhine's broad rolling waters.
Omnipotence.	Forgotten.
Thou art far.	Good Night.

No. II.

TWENTY SONGS

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Mignon's song—"Knowest thou the land?"	Prayer.
The King of Thule.	The Loreley.
Peace.	A flower thou resemblest.
Clara's song.	Love's marvel.
Who never ate with tears his bread?	The violet.
Wanderer's night song.	Flower and scent.
The fisherboy.	I cherish thee.
The Alpine hunter.	The three gipsies.
Once and now.	Question and answer.
	Once again I fain would meet thee
	How sweetly sings the lark.

No. III.

TWENTY-FIVE SONGS

BY

ANTON RUBINSTEIN.

The dewdrops shine.	Bend, fairest blossom.
Like to a lark.	Ah! could it remain thus for ever.
The wood-witch.	The golden sun is shining.
Aubade.	Be not so coy.
Loss.	In the forest.
A message.	Night.
Spring song.	To Spring.
In the forest all is growing.	From a Spanish song book.
A flower thou resemblest.	Clara's song.
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